

# THE ALBION

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**UNIVERSITY OF LONDON.—MATRICULATION EXAMINATION, 1857.**—A Class for reading the subjects required at this Examination will, by permission of the Council, meet in University College, April 21. For further particulars apply to N. TRAYLOR, Esq., University College. Early application is desirable from students requiring advice as to their preliminary studies.

**UNIVERSITY OF LONDON.—MATRICULATION EXAMINATION, 1857.**—The Annual Course of LECTURES and EXAMINATIONS in preparation for this Examination will COMMENCE at King's College, London, on Monday, February 23, 1857. For further particulars apply to J. W. CUNNINGHAM, Esq., Secretary, King's College, London.

**GEOLOGICAL SOCIETY OF LONDON.**—THE ANNIVERSARY WILL BE HELD at the Apartments of the Society, in Somerset House, on FRIDAY, February 20, at 1 o'clock, and the Fellows will dine on the same day at the Freemasons' Tavern, Great Queen-street, at 6 o'clock. Members intending to dine are requested to leave their names and those of their friends at the Freemasons' Tavern, or at the Society's apartments, previously to the 20th inst.

**GENEALOGICAL AND HISTORICAL SOCIETY OF GREAT BRITAIN, 18, Charles-street, St. James's-square.** This Society was founded in 1833 by several Noblemen and Gentlemen interested in Genealogical and Historical Research, for the elucidation and compilation of Family History, Lineage, and Biography, and for authenticating and illustrating the same. By Order of the Council, RICHARD LEEVE, Secretary.

**A COURSE OF TWELVE LECTURES** on the Osteology and Paleontology, or the Framework and Fossils of the Class Mammalia, by Professor OWEN, F.R.S., Superintendent of the Natural History Departments, British Museum, will be delivered in the theatre of the Museum of Practical Geology, Jernyn-street, on THURSDAYS and FRIDAYS, at 3 p.m., commencing on the 26th of February, 1857. Tickets to be had at the Museum, Jernyn-street. Fee for the Course, 5s. RODERICK I. MURCHISON, Director.

**GOVERNMENT SCHOOL OF MINES,** Jernyn-street. The following COURSES OF LECTURES are about to be commenced:—Thirty Lectures on GEOLOGY, by Professor RAMSAY, F.R.S., to be delivered on Mondays, Tuesdays, and Wednesdays, at 3 p.m., commencing on Tuesday, the 17th of February. Fee for the Course, 10s. Forty Lectures on MINERALOGY, by WASHINGTON W. SMITH, M.A., to be delivered on Mondays, Tuesdays, and Wednesdays, at 3 p.m., commencing on Tuesday, the 17th inst. Fee for the Course, 5s. Fifty Lectures on NATURAL HISTORY, or the Principles of Zoology, Comparative Anatomy, and Paleontology, by Professor HUXLEY, F.R.S., to be delivered on Wednesdays, Thursdays, and Fridays, at 10 a.m., commencing on Thursday, the 19th inst. Fee for the Course, 5s. Thirty-six Lectures on APPLIED MECHANICS, by Professor WILLIS, M.A. F.R.S., to be delivered on Wednesdays, Thursdays, and Fridays, at 10 o'clock, commencing on Thursday, the 19th inst. Fee for the Course, 5s. Tickets and Prospectuses of the School may be had on application. TRENHAM REEKS, Registrar.

**ARCHITECTURAL EXHIBITION AND COLLECTION OF BUILDING MATERIALS AND INVENTIONS,** Suffolk-street, Pall Mall East, will CLOSE ON SATURDAY, Feb. 14. Open from Nine till Dock. Seventh Lecture on TUESDAY Evening, Feb. 17th, at 5 o'clock, by JAMES EDMISTON, Jun. Esq., Observations on the Articles exhibited in the Department of Materials and Machines, &c., by Season Tickets, to admit at all times and to all the Lectures, 2s. 6d. The fine sets of Drawings, to which prizes have been awarded for the Memorial Church at Constantinople, will be exhibited on this evening. JAMES FERGUSON, F.R.A.S. Hon. JAMES EDMISTON, Jun. Sec.

**MICROSCOPE.**—Dr. LIONEL BEALE will commence an Elementary Course of Eight Lectures on Microscopical Manipulation on WEDNESDAY, February 18, at 5 p.m. Fee 1s. 1d. For Syllabus, apply at his Private Laboratory, 27, Carey-street, W.C.

**MR. WILLIAM KIDD (of Kidd's Journal)** will deliver his COURSE OF SPRING LECTURES in the Provinces, early in March. They will consist, as usual, of Subjects on Natural History, Natural Philosophy, and Social Ethics, and will embrace the same wholesome topics of varied interest which ever have rendered Kidd's Journal so popular. A Programme is printed, and may be had post free. New-road, Hammersmith, Feb. 14.

**KIDD'S POPULAR LECTURES.**—Mr. WILLIAM KIDD will Lecture on TUESDAY EVENING NEXT, February 17, at the Literary Institution, WOODFORD. Subject: 'On the Study of Natural History, with a New and Interesting Analysis of the Language of Animals generally, and The Key to a Bird's Heart' in particular.

**HINDUSTANI IN CLASSES.**—Entirely coinciding in the timely and truthful remarks of Prof. Max Müller on the study of the Oriental Languages, which appeared in the Times of Jan. 13th, and conceiving that one reason why so many individuals proceed to India without having acquired even the rudiments of any of its vernacular tongues, is the usual expensiveness of a course of Private Lessons from competent Teachers in this country, the Rev. G. SMALL proposes opening CLASSES for the Study of Hindustani—the *Lingua Franca* of India—on reduced terms, modified according to the number in attendance, at his Class Room, No. 3, Leadenhall-street. Parties wishing to join these Classes are requested to meet Mr. S. there on Monday, February 16, at 4 p.m., or to address to him at No. 1, St. John's-grove, Grosvenor-place. N.B. Mr. Small has been a Teacher of Languages for upwards of twenty years—ten of which were spent in India.

**LITERARY AUTHORS** wishing to submit MANUSCRIPTS for PUBLICATION to the perusal of a Common-sense Reader may address them to HAYNES LEEKLANKE, care of Messrs. Kerby, Bookseller, 190, Oxford-street, London.

**ART-UNION OF LONDON.**—(By Royal Charter.)—Prizeholders select for themselves from the Public Exhibitions. Every SUBSCRIBER OF ONE GUINEA will have, besides the chance of a PRIZE, TWO PLINTS: 'The Clemency of Louis XIV.' by H. C. Shenton, from the historical picture by John Cross, which gained the Government Premium of 300*l.*; and 'The Piper,' by E. Goodall, after F. Goodall, A.R.A. GEORGE GOODWIN, Honorary Secretary. 441, West Strand, Jan. 14, 1857.

**NON-PAROCIAL REGISTRARS COMMISSION.** GENERAL REGISTER OFFICE, Somerset House, Jan. 14, 1857.

**BY virtue of a Commission issued by Her Majesty** for the purpose of inquiring into the state, custody, and authenticity of any Registers or Records of Births or Baptisms, Deaths, or Burials, and Marriages lawfully solemnized, in England and Wales, other than the Parish Registers, which have not been inquired into by former Commissioners, and deposited in the custody of the Registrar-General, pursuant to the Act of 3 & 4 Vict. cap. 92, and also for inquiring what measures can be beneficially adopted for collecting and arranging any such Registers or Records, and for depositing the same, or copies thereof, in the General Register Office, or for otherwise preserving the same; and also for considering the proper measures to be adopted for giving full force and effect, as evidence in courts of justice, to all such Registers as are found accurate and faithful, and for facilitating the production and reception of the same: NOTICE IS HEREBY GIVEN, that the Commissioners are ready to receive information and applications from all persons having possession of any such Registers or Records, with a view to the examination thereof; the result contemplated being a legislative provision to secure their safe preservation, to render them accessible, and to impart to them the same character of legal evidence with those already placed in the custody of the Registrar-General—an object obviously important to the general interest of the community, and especially to the religious denominations to which the Registers belong.

All communications upon the subject must be addressed to "The Non-Parochial Registrars Commissioners, General Register Office, Somerset House, London, W.C." By order of the Commissioners, JAMES T. HAMMACK, Secretary.

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**THE MEMBERS OF THE WEST OF SCOTLAND ACADEMY** regret that the EXHIBITION advertised for the Months of March, April, and May, to be open in the Glasgow Galleries of Art, is UNAVOIDABLY POSTPONED till further notice. By Order of Council, J. A. HUTCHISON, Hon. Secretary.

Glasgow, Feb. 11, 1857.

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\* \* \* This Caution is published by me to prevent further imposition upon the public, and serious injury to myself.—B. BOND, Sole Executor and Widow of the late John Bond, 85, Long-lane, West Smithfield, London.

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Feb. 9, 1857.

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tional Branch of the Society of Arts, (His Royal Highness Prince Albert, President), as tests for their Examinations, in June last, of the Prize Students on the subject of English History. It is also, as well as the 'Outlines of Geography,' on the 'List of Works for use in Elementary Schools' of Her Majesty's Committee of Council on Education.

## AN APPEAL TO PUBLIC OPINION.

By JAMES GILBERT.

In Reference to the Attack on the above Book, by Dr. CUMMING and Mr. COLLETTE:

See *The Times*, Jan. 17 and 20; and the *Morning Advertiser* during January and February.

To the various editions of this popular school book has always been appended the following notice:—"It is respectfully requested that any suggestions for the improvement of this, or other volumes of this series of 'Outlines,' be addressed to the Publisher, 46, Paternoster-row." This has brought a great extent of correspondence from a multitude of persons connected with the profession of education, as well as from clergymen of almost every denomination, and literary characters of eminence. These communications have been from time to time taken into consideration, and if approved, after consulting the best authorities, adopted; but I can truly say that I do not think a single letter or suggestion of any kind has come from a Roman Catholic source, neither am I conscious of having written a line with the tendency charged to me, unless the devoted study of truth, the constant reference to authorities (in the very far greater majority Protestant), the anxious desire to make the book what has been my perpetual aim—worthy of its continued approval and increased success—has led me, in the opinions of Dr. Cumming and Mr. Collette, to do so. Though a convert to Catholicism, in religion, I feel myself as capable of independent judgment and action in reference to the matter in hand, as ever. I feel too strongly the besetting evils in this country in the collision of creeds, and the clash of educational systems, to wish for a single moment, in the remotest degree, to do anything that is calculated to increase the evil; my aim has been impartiality of judgment and freedom of action. If I have altered harsh words and removed improper methods of asserting facts, it has been in deference to those changes in public opinion, and gradual subsidence of violent antipathies which is a characteristic of the age.

It may be as well to look at the statistical, and, in my judgment, very important features of the question, and its results.

From 1839 to 1849 (the date of the fourth edition, with partial revisions by myself), a period of seven years, the sale had reached 2,500, the average being about 360 per annum. The revisions and extensions by me from January, 1840, to December, 1849, had caused an increase of sale of 41,000 copies, or an average of 4,100 per annum. From January, 1850 (when very many commendations were made, again by myself, throughout the book), to December, 1851, the increased sale was 34,000, an average of 6,800 per annum; in December, 1854, the book was again revised and extended, and remains now precisely the same as then, and is identical with that which, *fifteen months afterwards*, was submitted to the Lords of the Council on Education, and adopted by the Society of Arts; the sale from January, 1855, to December, 1856, was 36,000; an average of 13,000.

Now, what are the reflections of those who are opposed to me in this matter in reference to these facts?

Dr. Cumming says, "It is a very popular school book, has been extensively read and used in schools, and is well adapted for its purpose." Then refers to the edition of 1839.

Mr. Collette says, "There is scarcely a preparatory school that does not use the book." The work as originally published obtained a well-deserved patronage," but has been most jealously and shamelessly perverted "by myself."

The *Morning Advertiser* says, "It is popular, as it richly deserves to be," but that I have "abused Mr. Ince's popular name."

\* Though all who are capable of forming a correct critical judgment of Dr. C., will not fail to admit that he is "presumptuous if not profane in Prophecy," "reckless in assertions,"—and so "full of crochets and bombastic assumptions" that I do reply to take so much notice of his attacks, were it not that *The Times*, by some extraordinary error of judgment, continues to insert his invectives, even on subjects in which his knowledge is but very imperfect, or his reasoning unsound.

† In his laboured article of special pleading, there is so much unfair reasoning in the attempt to distinguish between the true and false in history, so little in October, the same year, to 113,000; and in January, 1857, to 115,000; being an increase of 8,000 in eight months upon a sale already enormous. If the profit upon the increase were only 1s. a copy, it would amount to 400l. or 500l. a month; and that of the entire sale in January, the last which is known, must have been 5,750l., at 1s. per copy. In this there is a

Now, I boldly ask who caused it to be "extensively used"?—who brought about the fact of a "well-deserved patronage"?—who made "Mr. Ince's name justly popular"? I maintain that it was my perpetual revisions and extensions, over a period of years, that caused these to become realized facts; it was I, in my editorial capacity, that obtained for the work an almost national approval, I say so without disparagement to Mr. Ince's original acts, wishes, and intentions. He, too, was quite as aware as myself of the defects of the book, in its original form, as to his statements of facts and methods of expression; and I deny, in sincerity and in truth, that I have perverted the book, or Romanized it, or falsified facts, or given even an intentional bias to it. Furthermore, a multitude of correspondence, within the last three weeks, tend to show that the work, as it presents form, is much appreciated now as ever, and that the judgment of others to the contrary is a perversion of reasoning, an error of judgment, and an unjust attack on me, and the book in its present shape.

The correspondence alluded to in the first paragraph has caused a constant, and, I believe, far more laborious attention than any school book ever before had devoted to it; and I attribute to these very facts, and the way in which they have been carried out by myself, the cause of the book having continued to meet with such continued approval. Now, if Dr. Cumming, Mr. Collette, and those who are acting in concert with them, really wish to make this book as perfect as anything human can be, why not adopt the suggestion of the "notice" above? If they found any difficulty in getting their communications properly attended to, then, in my judgment, would be the time for them to attempt the slaughter of a book containing nearly a million of facts, and which I believe in my conscience to be the best manual of English History existing in our language; and I, in confidence, claim the protection of public opinion and posterity to justify me in asserting that a work, which has been continuously recognized with unqualified praises by the Press, throughout the length and breadth of the land, and on the merits of which I have received nearly a thousand letters of the highest practical appreciation, will, I trust, warrant me in stating that its merits must be very numerous, very positive, and very formidable in deed and in truth.

My business, too, as a wholesale bookseller, publisher, and news-vender, is as unconnected with Catholic influence, as free from leaning and prejudices, as much severed from contact with anything that could bias the contents of the book in dispute, as any business connected with literature can be—as much as Messrs. Longmans', Whittakers', Hamilton's, or any other house. Besides, Mr. Ince taught me the first rudiments of English History; for a long time his MS. aided by frequent oral discussions with him, led to a more close study, with his assistance, of my country's annals. The MS. was published, met with success; in process of time it became my duty to edit, enlarge, and, to the best of my poor ability, to improve it, till at last I have become the author of two-thirds of the book! A double relationship, a pleasing retrospect of a foster-child! How I have performed my onerous duties, let the past and the future tell.

It must occur to all your readers that as the work now contains two-thirds more matter than it did originally, there must necessarily be an expansion of the contents of the work, a great increase of facts, and frequent additional reflections as well as methods of statement, in the gradual development which the book has received at my hands. Hence the facility given to Mr. C.

serious error as to the well-recognized present amount of sale, as well as a fabulous and enormous blundering prostration of reason in the profits as here stated. Again, in another leader, they say—"All to err in judgment, that the body of Henry the Fifth was conveyed with great pomp to England, and interred at Westminster," the following valuable information is added, as constituting an "outline of English History"—"There were burnt day and night at his tomb for nearly a hundred years after his funeral, and might have been so still, perhaps, if such customs had not been abolished by the Reformation." Now, the mere tyro of a student in our country's annals knows that the same fact is stated by a multitude of other authorities; even the most ultra, though sincere, school book we have—Markham's excellent work—contains the same fact almost in the identical words.

† In the *Clerical Journal* of February 9 is a reply to Dr. Cumming's attack, in which the learned writer states—"There are alterations; but is it fair to call them corruptions? As far as our knowledge extends, the new passages are as exact to the truth of the original, as the old ones, and not more favourable to Popery; and the only end answered by Dr. Cumming's interference would be to injure Mr. Gilbert as a publisher with those who think it doing good and Old England service to malign the Papists by all means, fair or foul."

for, as he calls them, "quotations from the original," as well as my own expansions and corrections. Still, I with confidence maintain, that he has scarcely so much as approached the truth as to his assumptions in even any serious particular.

I will, therefore, content myself with stating—that the authorities referred to in making the last alterations and additions which I judged necessary were Miss Strickland's 'Lives of the Queens of England,' Dr. Maitland's 'Historical Essays' (Librarian to the Archbishop of Canterbury), and the articles, 'Henry the Eighth,' 'Edward the Sixth,' 'Queens Mary and Elizabeth,' in 'Knight's Cyclopedia.'

That the work does not contain a statement which cannot be proved by Protestant authority, in the consultation of which I have sedulously laboured; and I can truly assert I have scarcely ever consulted Catholic sources of information.

As that having the entire legal control over the original and present editions of the book, Dr. Cumming and Mr. Collette must permit me judge how far I adopt their criticisms as to falsely-accused perversions—what to insert and what to omit.

I have no wish unnecessarily to speak in my own praise, unless in self-defence I am compelled to appear egotistical; still I have confidence sufficient in the work, as it now is, to be bold enough to assert my conviction that the universal approval with which it has hitherto been received from year to year will be continued; the fact that every revision and extension has tended to increase its fame and extend its sale, that the amount of sympathetic correspondence I have received from the clergy and professions who have encouraged and used the book for years, and still adhere to it, justify me in believing that I may with confidence claim the protection of public opinion in my behalf.

Besides, look at my editorial proceedings for the past three years.

In 1851, I felt convinced the book required a very careful examination and revision; that in the numerous previous revisions, incongruities had arisen which required careful supervision; that the time had arrived for another careful extension of the various reigns; that I was vain enough to hope that I might successfully bring it before the attention of the Lords of the Council on Education, as well as the Society of Arts and the Public Press. Now, I seriously ask any thoughtful person, capable of sound reasoning, is it within the bounds of human folly to suppose that at a period when I hoped to enlist such powerful patronage and influence in its favour, I should commit such an absurd act as to make the book directly or indirectly, what I am charged with making it? That I should go out of my way, in the teeth of my special interest, and in direct antagonism with the associations of the past to "pervert the book"? It would have been at once the most absurd and impolitic thing for any one to imagine as a distant possibility.

It is not my province here either to boast of or lay claim to Royal patronage, even though it may be the highest character of this should be the first degree in reference to Her Majesty's Lords of the Council on Education, or to attempt to prove that Dr. Booth's letter from the Society of Arts was as unauthorized as it was exorbitantly regretted, or that all the professors and teachers of education are in favour of the book as it is; but this I dare to assert, my belief is, that, if it could be put to the vote, but a very small fraction would be opposed to me.

Finally, I ask Dr. Cumming and Mr. Collette in the sincerity of truth, with a calm judgment, and, I trust, just discernment, if all to err in judgment, that they ground their claims for the opposite of what they so recklessly and so libellously accuse me of?

I say to all the patrons of 'Ince's Outlines of English History,' now so vehemently attacked by a few, that, if the result of this discussion should be to make me more perfect and true—if, I say, this should be the fruit, then I shall not regret the labour and pain of the contest. With these hopes I again solicit the co-operation and contributions of all who have on what do you ground their claims for the opposite of what they so recklessly and so libellously accuse me of?

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So, may their encouragements, their sympathy, and suggestions conduce, as far as human means can do, to make it still more useful, is the fervent prayer of

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LONDON, SATURDAY, FEBRUARY 14, 1857.

## REVIEWS

*A Review of the Divorce Bill of 1856; with Propositions for an Amendment of the Laws affecting Married Persons.* Inscribed, by Permission, to Lord Lyndhurst. Parker & Son. "By marriage the husband and wife are one person in law," says Blackstone:—"and that person is the husband," adds Mrs. Norton. Upon this principle depend almost all the legal rights and liabilities of the married state in England. We will point out shortly a few of the effects of this maxim.

A woman marries without a settlement. Though the husband may have deserted her, he can enjoy her whole personal property, sell or squander it, leaving his wife and children entirely penniless, excepting that the law will oblige him to keep them from being chargeable to the parish—an obligation imposed solely out of consideration for the pockets of the ratepayers. If the wife have real estate, the husband cannot indeed sell it without his wife's concurrence, but he has the entire enjoyment of the rents during the marriage, and for his own life also, if he have a child and survive his wife. Supposing that the deserted wife, by her industry or the exercise of literary or other talent, not only supports herself and children, but saves a little money, her husband may at any time assert the rights of that character the moral duties of which he has disregarded. He may seize her money, furniture, and effects,—get in her debts,—take the copyright of her works, and leave her destitute. And this he may do although there has been a divorce by the ecclesiastical court. Suppose that the husband enters into an agreement with his wife to allow her a small share of that which in justice, though not in law, is her own,—of the produce of her own industry and talent: the agreement is in writing, signed by the husband in the presence of witnesses; but it is a mere nullity, which the husband may, if he is base enough, (and such men are said to exist,) repudiate.

These are a few of the effects of our law, and that they are not only reasonable, but are "the perfection of reason," all who have faith in Lord Coke are bound to believe. It may be so, but perfect reasoning may be based on false premises, and lead to monstrous conclusions.

"The existence of the woman is suspended during marriage," says the learned gentleman in Westminster Hall. But suppose the same learned gentleman to return home and find that his wife has chosen to realize the legal fiction:—"dinner is not ordered,—the hooks are off Jemima's dress,—Alexander has bombarded the china ornaments, and baby cries in its bassinet for its usual refreshment;—the husband thinks the joke a poor one, and cannot but admit, with all married men, that a wife is, for good or for evil, a great fact. May not married women, then, justly chafe at being thus galled "with the rusty curb of old father antic the law"? He sees a woman full of energy and spirit surpassing frequently those of men, and he is pleased to deny her existence, because some scoundrel now enjoying a plurality of wives beyond the Rocky Mountains once falsely swore to cherish and protect her. So much for our common law concerning marriage. That its effects are not so lamentable as might have been expected is due to the much-abused Court of Chancery, which by enforcing the uses and trusts of settlements, and in many cases forcing the husband to make a provision for the wife out of her property, has greatly improved the position of a large portion

of these legal nonentities. The fact, however, that where there is any property belonging to the intended wife a settlement is almost always made, is alone enough to condemn the law. Its provisions, instead of being such as would be proper in the greatest number of cases, are felt to be so oppressive that it is but common prudence to take your own case out of the common law, and by settlement to make a more reasonable law for yourself.

The law of divorce is hardly more satisfactory. The divorce *à mens et thoro*, as it is called, which is awarded by the ecclesiastical court, is merely a legal separation, which secures alimony to the wife, but leaves the rights of the husband in his wife's property untouched. This may be obtained at the suit of either party.

There is no dissolution of marriage by our law; but a rich man, if his wife has been unfaithful to him, may buy a special law for his own case, which will dissolve his marriage. He must first get a verdict in an action at law, then obtain a divorce *à mens et thoro* from the ecclesiastical court, and afterwards apply to the House of Lords, where, if his wife be guilty, and his own character be not impeached, he will obtain his Act of Parliament as a matter of course. Here, then, we have a state of facts considered to give a claim to a divorce as a matter of course, yet no general provision adapted to it. Again, we find the general law inefficient, and an expensive and clumsy process necessary to supersede that general law in the particular case. But even this *privilegium*, which is granted to rich men, is denied to rich women, unless the husband be guilty either of incest or bigamy; a restriction merely resting on the practice of the House of Lords, but which their Lordships lack either the will or the vigour to remove. That the divorce *à vinculo matrimonii* is, practically, to be had only on the application of the husband, is shown by a note in the present pamphlet, from which it appears that in nine cases only, the first being in the year 1690, has Parliament granted relief on the petitions of women; and three of these were not strictly divorces, as they were acts to *nullify*, not to *dissolve*, the marriages. It seems pretty clear, then, that the eye of the law is dim and diseased, and that Parliament should operate on it at once.

This necessity has been long felt, and various attempts at legislation have been made, an account of which is given in this pamphlet. The first attempt was made in the session of 1843; and four other bills were presented before that of 1856. These were all confined to the subject of divorce; and their various provisions sufficiently prove the unsettled state of the legislative mind on this subject. The ecclesiastical jurisdiction is to be destroyed and a Court of Marriages established, by one Bill. Another proposes to vest the entire jurisdiction in such matters in an Ecclesiastical Court—the Consistory Court of the Bishop of London—and to give to that Court the power of decreeing divorce *à vinculo matrimonii* in certain cases. A third bill would give the whole jurisdiction in such matters to the Privy Council; and, by a fourth, the jurisdiction in matrimonial causes was to be transferred to the Court of Chancery, and a Court of Divorce established. All these attempts failed; but in one of them some important evidence was taken before a Committee of the House of Lords, which was embodied in a Report presented in June, 1844. The Divorce Bill of 1856 was founded on the Report made by the Commissioners appointed to consider the law of divorce in December, 1850. This Bill, as originally framed, proposed to establish a

Court of Divorce, consisting of the Lord Chancellor, the three chief Judges at Common Law, and the Dean of the Arches, who was to be the Judge Ordinary, and who might act alone on all petitions not seeking dissolution of marriage. Adultery by the wife was to be a cause of dissolution of marriage on the application of the husband; and the Court might make it a condition that a gross sum, or an annuity, should be paid by the husband to the wife. Incestuous adultery was a ground of divorce on the application of the wife; and a wife deserted by her husband for three years was to be entitled to alimony. It seems doubtful whether it was intended to carry this Bill last session. It was introduced in the House of Lords by the Chancellor, and was read a first time, and ordered to be printed, on the 11th of April. It was not again heard of for nearly six weeks, when, on the motion of Lord Lyndhurst, it was referred to a Select Committee. On the 26th of June, it was considered in a Committee of the whole House, and ordered to be reported on the 3rd of July. The Bishop of Oxford then moved the omission of the clauses authorizing the dissolution of marriage; but was left in a minority, having only nine Peers of his way of thinking. The Bill was, on the 4th of July, passed by the Lords, and, in the language of our author, "wafted by the gales of hope into a region where welcome was expected to smile on its advent, and convoy to conduct it to the foot of the throne,"—in other words, it was sent down to the Commons. Here, however, the "fallacies of hope" were again illustrated. On the 17th of July, Lord Palmerston withdrew the Bill, because it was an important one, on which differences of opinion might exist, and many persons had left town. Members of Parliament—of course, they are all men—had neglected their duties; so husbands might also neglect theirs for one year more at least.

The Bill had, during its passage through the House of Lords, been greatly altered, and, to our minds, improved, principally by the sagacity and energy of Lord Lyndhurst. In its latter form, it gave alimony to a wife deserted for two years. It provided that a woman, having obtained a divorce *à mens et thoro*, should be considered with respect to property as a *feme sole*,—should be competent to contract, and to sue and be sued,—and that a divorce *à vinculo matrimonii* might be obtained by the wife on the ground of incest, bigamy, adultery with cruelty, and adultery with desertion for four years. On the motion of the Bishop of Oxford, a clause was introduced, by which marriage between the guilty parties was declared unlawful. In the Committee, Lord Lyndhurst had proposed, in the first place, that divorce *à vinculo* should be allowed on the petition of the wife for adultery by the husband. This being rejected, he proposed rape, adultery with transportation, adultery and a sentence of four years' penal servitude, and adultery, the mistress being obtruded into the common residence of husband and wife, as grounds for divorce *à vinculo* on the application of the wife. All these propositions were, however, rejected by the Committee. Such was the history of the Bill of 1856—the victim of careless or treacherous nursing. Its avowed enemies—the principal of whom were the Bishops of Oxford, St. David's, and Salisbury, Earl Powis, and Lord Redesdale—did it but little mischief; its independent friends greatly assisted and improved it; but its professed friends and proposers killed it. The Bill now before Parliament omits the clause to restrain intermarriage of the guilty parties, and provides that all the effect of divorce, except the right to marry

again, may be obtained by a simple deed. The fate of this clause appears already certain, and the rest of the Bill will probably meet with considerable opposition. Some, who, perhaps, in their consciences believe marriage to be a sacrament, though they dare not argue on this ground, will take every means to obstruct and defeat it. Others will be frightened with the idea that, if divorces be granted on the applications of women, the Courts will soon be choked up with such applications. To such persons the reply of Lord Lyndhurst is the proper one,—“*I know woman's character better than that,—I know that in none but extreme cases would she resort to this remedy.*” Others will probably bewilder themselves with statistics, showing the comparative state of morality in foreign countries in which divorces are and are not allowed, as proved by the births of illegitimate children. These returns, confessedly, do not lead to any decided conclusion; and, if they did, we would not follow them. Figures, as Canning said long ago, will prove anything: like a regiment of the line, “they will face any way.” The difference of race, of manners, and of laws, which may influence such matters, are so considerable, that even if we were sure that the returns were obtained with equal care and fairness, it would be most unsafe to attribute the results to the laws of marriage and divorce. We might as reasonably infer that a heavy body is easier to draw than a light one, because it might be shown that a full omnibus will go from Charing Cross to the Bank in less time than an empty one. Why trouble ourselves about the effect of divorces in foreign countries, when we have a part of our own to which we can refer? In Scotland, the wife has an equal right to obtain a divorce *à vinculo* with the husband; and Scotch lawyers assure us that no practical inconveniences arise. The returns prove that the divorces applied for are in the proportion of about nine by the wife to ten by the husband,—the annual average being about forty-two.

Then some will tremble at the idea suggested in such unfortunate language by the Lord Chancellor, and see a large proportion of the husbands of England deliberately becoming “a little profligate” in order to get quit of their wives; yet we do not hear that this is the practice amongst Scotch husbands. Besides, the profligacy of the husband, little or great, would not give him the right to dissolve the marriage, and we do not see the evil of giving the wife the right to do so in such a case. It is to the last degree improbable that a wife would apply for a dissolution, except in cases where the husband's adultery was frequent or habitual,—but whatever may be the consequences, it appears to us to be a natural right; it is affirmed by Cranmer and the Commissioners in the *Reformatio Legum Ecclesiasticarum*, and it has always been recognized in Scotland. With respect to the right of property, we incline to think that the proper way to proceed would be in the first place to get rid altogether of the old fiction of the non-existence of married women, and then to declare the disabilities to which the wife is subjected, as is done by the Code Napoléon. Any reform must, in effect, get rid of this fiction; and we confess ourselves afraid of fictions, however they may be overlaid by exceptions; they present themselves at unexpected places and frighten people, and they cause cases which arise under circumstances which are unforeseen to be decided the wrong way. John Doe is dead, and the profession have ceased to mourn for him,—why should not this piece of ancient nonsense be got rid of also?

The present pamphlet is well timed. The public interest in this subject has been increasing for some time. Those who are not given to blue books or parliamentary debates, and have not been unfortunate enough to have the matter pressed upon their consideration by their domestic relations, have yet been interested by Mr. Dickens's Tale of ‘Hard Times,’ and have been moved to the soul by the hereditary eloquence and terrible sarcasm of Mrs. Norton. The people wanted a plain statement of the law and of the efforts that have been made to alter it. They needed information that would enable them calmly to consider these important questions; and this they now have. The author's own views on the subject are given in twenty Propositions, which are in our opinion expressed in a manner to be intelligible to ordinary capacities. He is an advocate for equality between husband and wife as to the grounds on which divorce may be obtained, and desires to see a large discretion given to the Court in dealing with the pecuniary arrangements consequent on separation or divorce. He would substitute a criminal prosecution for the present disgraceful action for criminal conversation. To afford relief to parties in humble life, and yet to avoid a county court divorce, the author proposes that after establishing a *prima facie* case for relief before a magistrate, the poor man or woman shall be entitled to sue *in forma pauperis* in the Court of Divorce. The nineteenth proposition, “That the marital right of a husband shall be restricted,” appears somewhat vague, and the extent of the restrictions and the machinery by which they are to be enforced are not very clearly explained in the commentary that follows it. We would suggest whether, even if the marital rights be left in full force during cohabitation, the Court might not, on the bankruptcy of the husband, be empowered to grant a provision for the wife out of her own property where this has not been secured by settlement.

On the whole, this pamphlet is suggestive, and well worthy of perusal at the present time. In spite of frequent disappointments, we are sanguine enough to expect that some step will be taken in these matters during the present session. Judging from the experience of the last few years Lord Lyndhurst will be at least one year younger this session than he was last year. If so, we may feel sure that the Bill will not be maltreated in the Upper House. Its fate in the Lower House probably depends on the interest which the people may show in the matter. If they are apathetic, it may again vanish in a well-turned sentence at the end of the session. If, on the contrary, they determine that the “gross injustice, cruelties, and inhumanities which are practised on married women under the present law,” shall end, we believe that Mrs. Norton's presentiment, that her son or grandson will be Lord Chancellor and alter these laws will not prove correct, inasmuch as the matter will be settled long before either will be in a position to occupy the woolsack.

*Memoirs of Rear-Admiral Sir W. Edward Parry, Kt.* By his Son, the Rev. Edward Parry, M.A. Longman & Co.

Mr. Parry has prepared a volume of interesting biography. He possessed the correspondence, and he knew the friends of Sir Edward Parry. His memorial, therefore, if it be filially partial, has the merit of being complete. Indeed, in this instance, the partiality of the compiler does not detract from the authenticity of the Memoirs. There are not two opinions, so far as we are aware, concerning the public and private character of the Arctic explorer, the associate of Franklin. Without displaying any

great power of intellect, he fairly won his way to distinction, and was personally beloved by sailors of all ranks, as well as by his family and friends. He was, emphatically, a good and pious man. Nor were his services few or insignificant. He may be said to have familiarized the navigation of the Arctic to the fancy of the British seaman. The type of a bold sea-captain, undaunted amid dangers,—eager, but not rash,—enthusiastic, but not ostentatious,—ambitious, but never grasping,—he was, from his youth to his dying day, an example to the service, and, in other respects, a most meritorious citizen. To this estimate of his public and private qualities, most Englishmen, we think, will assent—and that is Parry's highest testimonial.

He was a native of Bath, born in December, 1790. Mr. Parry, not escaping the invariable Charybdis of biographers, decorates his Memoir with simple anecdotes of Parry's childhood, tells how, at four years of age, he sang ‘Rule Britannia,’—how at five he mounted a terrestrial globe, and declared that he should like to go round it,—how he was an Ajax at school, and fought in behalf of the oppressed. We are glad he has not tried to find his way through ages light and dark, to the days of Sicric of the silken beard; and we are bound to say that the reminiscences of Parry's extreme youth are not tediously multiplied.

When thirteen years old the boy who had begun so early to affirm that Britain ruled the waves was diverted from the course marked out for him by his father—the study of medicine—and entered as a volunteer on board the *Ville-de-Paris*. In June, 1803 he first saw salt water, first trod a deck larger than a river boat. For a moment he was mute with astonishment, but curiosity overcame his surprise, and he began to ask a variety of practical questions. Here occurs an anecdote really characteristic, for it stamps him a true sailor:—

“He saw one of the sailors descending the rigging from aloft, and, in a moment, before the astonished servant knew what he was about, he sprang forward, and, with his wonted agility, clambered up to the mast-head, from which giddy elevation he waved his cap in triumph to those whom he had left below. When he regained the deck, the sailors, who had witnessed the feat, gathered round him, and commended his spirit, telling him he was ‘a fine fellow, and a true sailor, every inch of him.’”

Not many boys of thirteen, till lately fed with the “innocent milk” of infancy, would be at the masthead ten minutes after they first saw the sea or set foot on the deck of a man-of-war. It is dizzy travelling—up those ladders, to that aerial point, far rising through the blue—and the seamen were right in noting young Parry as one who would in all probability assist the much-battered Britannia in ruling the waves. He was soon habituated to the new arena of his life, and looked out in the Channel for “Mr. Boney” as though he had been a post-captain eager to tow home a prize. While on board the *Ville-de-Paris*, however, he was only in one action—a partial engagement with the *Brest fleet*—and he seems to have enjoyed it.

“The account which the newspapers have given you is rather exaggerated. . . . It certainly was the prettiest sight I ever saw in my life. It is astonishing how little fear one feels after the very beginning of an action. Every one is busy thinking of injuring, not of being injured.”

From the *Ville-de-Paris* he went—“a fine steady lad,” his Admiral said—on board the *Tribune*, and thence to the *Vanguard*, fighting sundry Dutch gun-boats in 1809, learning the violin and reading Cowper, and in 1810 receiving a Lieutenant's commission. It was in the *Alexandria*, his next vessel, that Parry first saw Polar ice. During the nightwatch he was



accustomed to study for hours the positions of the northern stars. In 1813 he was at Halifax, and saw the Shannon bring in the Chesapeake, amid thunders of proud applause.

At the conclusion of the great war, Parry read a paragraph in the newspapers concerning an expedition then fitting out for the Northern Seas. He had meditated an exploration of the Congo; but "hot or cold was all one to him," he said, and indirectly offered his services to the Admiralty. Within a few days, though still a Lieutenant, he was in command of the Alexander, under Commander John Ross of the Isabella, about to search for the North-West Passage. At the same time the Dorothea and the Trent were to steer boldly for Behring's Strait across the North Pole itself.

"The second in command of this latter expedition was Lieut. Franklin, Parry's acquaintance with whom dates from this period, when both were engaged in fitting out their respective vessels at Deptford. Franklin, in age four years his senior, had earned considerable distinction in the late war, and both were now about to make their entry on the stage of Arctic enterprise, with which their names were to be for ever associated. The acquaintance, thus commenced, afterwards ripened into the unbroken friendship of two kindred natures, for nearly forty years. When the fate of the 'Erebus' was yet uncertain, none felt more keenly than Sir Edward Parry the torturing anxieties of prolonged suspense. To use his own words, his lost friend was in 'his sleeping as well as his waking thoughts,' and, among his own most treasured memorials, was found one paper, with the touching endorsement,—"Dear Franklin's last letter to me, July 10th, 1845." He thus records his first impression of his friend's character. "With Lieut. Franklin I have had a good deal of conversation, and I think him the most clever man of our cloth, as far as I can judge, with whom I have conversed for some time."

Parry's Arctic adventures form already a familiar part of the great history which includes three centuries of enterprise and disappointment. From Lancaster Sound the Expedition returned; and Parry wrote in his journal:—

"I feel confident, from all I have lately witnessed, that the attempts at discovery in the polar regions have always, hitherto, been relinquished just at a time when there was the greatest chance of succeeding."

He was intensely gratified when, in 1819, he was placed—still a Lieutenant—in command of a new Expedition. Up Lancaster Sound went the Hecla and the Griper—Croker's Mountains became Barrow's Strait—on through the unlessea sea to Melville Island. They wintered amid the ice and snow of accumulated winters, and hoped to penetrate still further.—

"All their efforts, however, to get beyond the south-west extremity of Melville Island proved unavailing, and, convinced at length of the impossibility of obtaining the desired object, Harry, after consulting with the other officers of the expedition, determined that any further attempt to proceed in that direction would be fruitless."

To this important voyage succeeded another, that of the Hecla and the Fury, which gave a name to one of Parry's discoveries, an extensive Arctic Channel. Parry desired to winter, year after year, at Igloolik until he had accomplished his object; but the surgeon protested, and again he returned home, was promoted to a Post-Captaincy, appointed Admiralty Hydrographer, and, for the third time undertook, in 1824, to search for the North-West Passage.—

"On the 15th of June they fell in with the first ice in Davis' Strait, and, about this time, an incident occurred, strongly illustrative of his great natural coolness in the hour of danger. It was Sunday forenoon, and, with the exception of a small watch on deck, the ship's company were mustered below for divine service, at which, in the absence of a chaplain, he officiated himself. He

had finished the morning service, and had nearly reached the conclusion of the sermon, when the quartermaster came hastily down the hatchway, and whispered a few hurried words in his ear. Parry, without exhibiting any signs of emotion, asked some questions in a low tone, and bade him return to his post. He then reopened his book, and continued his sermon as though nothing had occurred, concluding with the blessing. Then raising his hand, he said, "Now, my lads, all hands on deck,—but mind, no bustle!" On reaching the deck, it was found that a mist, which had been hanging over them all the morning, had lifted, showing the land right ahead, and now only a short distance off. Parry, whose apparent indifference had only resulted from his persuasion that, according to the quartermaster's report, no immediate danger was to be apprehended, now took up his usual post, and promptly issuing the needful orders, the ship's course was altered, and the danger avoided. "We knew we could always trust him!" are the emphatic words of one of his own seamen, present on the occasion."

Another voyage and his Arctic enterprises were over. He afterwards held, in succession, the appointments of Commissioner to the Australian Agricultural Company, of Assistant Poor-Law Commissioner, of Comptroller of Machinery, and Lieutenant-General of Greenwich Hospital; and, winning the affection of numerous friends, lived for many years a calm and happy life,—not, however, without variations of affliction. He wrote and published several works, took an active part in the transactions of missionary societies, and never relaxed his mental activity until his death, in July, 1855. We close our extracts from these agreeable and appropriate Memoirs with a passage from Franklin's last letter to Parry, written a fortnight before the Erebus and Terror disappeared like phantom ships in the Arctic desolation. It is dated Whale Fish Island, July 10, 1845.—

"I have now, at the tables in my cabin, a lieutenant constructing the plan of the survey he has made of the islands of which this group is composed, and Mr. Goodsir, the assistant-surgeon and naturalist, with his microscope minutely examining, and sketching the Crustacea Mollusca, and which he describes at once, whilst the colours are fresh. He is very expert at dredging, and has found many rare, and some unknown creatures, with too long names for me to write. Beyond this table lie lots of skinned birds, the handiwork of the surgeon, who is skilled in such subjects. Around the deck of the cabin are arranged the ship's stores of preserved potatoes, packed in neat tin cases. With the above description you will be able to bring me before your mind at this moment, and, in turning my head, I recognise you, like as life, in your picture."

Poor Franklin! He recommends his wife and daughters to the love of their friends, and vanishes.

*The Household Manager: being a Practical Treatise upon the various Duties in Large or Small Establishments, from the Drawing-room to the Kitchen.* By Charles Pierce, Maître d'Hôtel. Routledge & Co.

This is a useful and amusing book, written with much common sense, with some complacency, and that spice of allusion and fine language that gives it a not unpleasant savour. Let no British household manager avoid Mr. Pierce, as one bent on intrigues, compromises, ignoble surrenders, because he chances to write from the Russian embassy. There is no disproportionate puffery of *Kaviar*, not a word concerning *Kwas*;—the Russian "*Somovar*" (tea-urn and tea-pot in one) figures so sparingly that a hasty reader might easily overlook it altogether. Our author is principally Hyperborean inasmuch as he commemorates the personal facility and obligingness of the late Czar, which no one ever questioned,—and inasmuch as he descants on

that great philanthropic discovery of modern times, the *diner à la Russe*, thanks to which the meekest of hosts may hope to entertain his guests, to have them well and warmly served, without nervous agonies.—Mr. Pierce further appears to be a well-read no less than a well-conditioned man,—he knows by heart the 'Book of the Boudoir' and the 'Book without a Name'—gives honour due to Mr. Walker of Original memory—talks of Mr. Leigh Hunt and Cardinal Wolsey,—and cites the rise and progress of Dodsley the footman-publisher, and Baron Ward the groom-minister of the Duke of Parma, in laudable encouragement of the servant, be his station what it may, to improve his mind. In short, we can seriously say that we have rarely met the same amount of good common sense served up more amusingly. Be the reader an ambassador, who may be called on to give tea to an Empress and supper after the Opera to a travelling Heir-Apparent,—or be he a snug and simple bachelor, with his two rooms and one servant, he will find something to learn and something to ponder in 'The Household Manager.'—Then, the salient point of every service in its order is neatly touched by Mr. Pierce for the guidance of the world below stairs.—The "Usher of the Servants' Hall" is to give the toasts after dinner, "except during those times when the head-coachman or under-butler presides,"—and not to give the toasts only, but also "to assist in baking the home-made bread."—"The steward's-room boy" cannot learn too many things in his service of servants, since it is only thus that he will be qualified to rise. To him "slate and pencil" as his leisure occupation are especially commended.—Prudence and sitting fast are the *desiderata* in "the Hall Porter,"—for it is his discretion which is to baffle the designs of that foreigner whose "ambassador has gone down to Brighton," or of that *Miss Montmorency* with her tract-bag and subscription book, which, alas, have served as a saintly opening to collectors less charitable, who were to work out her information after dark with "jemmy" and "*Nightingale*."—Mr. Pierce treats the Footman in a spirit far more genteel and generous than Mr. Thackeray. For once losing his temper, he accuses M. Ude—the great Ude—of "the most maliciously vindictive slander," because that archimage accused the footman of belonging to a race of virtual-pilferers, especially after a ball supper.—The Waiter is charged not to gossip in the kitchen when the cook "is dishing up." A scandal indiscreetly launched at that critical moment may spoil past cure the *bisque* that else would have been faultless, and deprive the *épigramme* which *My Lord* and *My Lady* are to eat of all its special daintiness. The Cook is to be cool.—The Coachman is permitted, nay, even encouraged, to neglect his figure. The reverse of a waist looks beseeching and prosperous in him who is throned on the hammercloth.—Fitness and self-respect are in every line of this book,—and it may not be amiss to call attention to it at a time when the question of domestic economy is so largely discussed, its faults so largely complained of, and its hardships so plainly stated, as now.

*New Granada: Twenty Months in the Andes.* By Isaac F. Holton, M.A. With Maps and Illustrations. New York, Harper Brothers; London, Low & Co.

This is a work of untempered dullness, such as only could have been achieved by "twenty months" unnecessary rambling over that uncomfortable country, from which Mr. Isaac F. Holton has returned. Why he was not "annexed" by a volcano, or appropriated by a cayman, or shaken off the crust of the land

he has done his utmost to render unattractive,—why some of the unpantalooned or imperfectly-pantalooned natives did not anticipate calumny, and protect themselves from his pencil by means of "the ream or two of printing paper" he "accommodated" somewhere, we are unable to hazard a conjecture. He appears to have quitted Middlebury College—wherever and whatever in the United States that institution may be—opaque, indeed, if Mr. Holton's light there be anything but darkness—for the sake of recording minute facts, and blurring scenes he cannot depict; flowers and plants he only nick-names, phenomena he cuts jokes on, superstitions he inaccurately explains.

Mr. I. F. Holton left his pocket compass at New York when he took ship, and landed at Santa Marta, on the Spanish Main in the dry season. Among his personal effects he "accommodated a Greek Testament," from which we are grateful to be spared quotations,—a Bible, which, finding it too heavy, he afterwards "mailed" for the benefit of a very pretty married Catholic lady,—and the aforesaid ream or two of printing paper. He had doubts whether he could make "a book interesting or even readable"; but, unluckily, these doubts are "got over or managed." Once landed, pencil and note-book in hand, he catalogues every grand or petty item with the imagination and after the order of an auctioneer. His descriptive parallels are mostly from the States. New Granada is *not* like Westminster, Vermont, where there is "the best assortment of rocks, the finest and tallest snow-drifts, and the most diminutive trout." The boat-wharves are "as free from commerce perhaps as the Battery at New York," the steep ascents thrice recall the steps of Bunker's Hill Monument or Mount Washington, a Granadan Philosopher is like Franklin, and Good Friday is termed "the Fourth of July of the Universe." We learn that Granadan "thunder is of inferior quality,"—that the woods are merely "interesting or common-looking,"—the mountains "respectable,"—the roads "represent themselves to view as a series of man-traps and horse-traps,"—the vultures are "graceless loafers,"—"and there is a rich specimen of earthquake architecture" he would like to pack up and send to New York. The vesper-bell tinkles his fancy off to Sicily. Out of the mass of prolix narrative, imaginary dialogue, and tedious statistics, we pick a few facts.

New Granada, the land of quinine, cocoa, turpentine, bubble-bonds, and revolution, lies a few degrees north of the equator, forming the central half of the triangle into which Columbia was divided in 1830. The apex is in Panama, a very convenient handle, just like a lizard's tail, our Yankee thinks, made to catch hold of. It is a country of vast muddy rivers, crazy zigzag roads, and sullen wildernesses or *páramos*. It is wealthy in emeralds, iron, copper, tin, lead, sulphur, and coal,—this last mineral apparently a superfluity, the inhabitants not warming themselves indoors by fires, but sauntering out, when they are cold, into the sunshine. Of the four great drains of the country which find a vent in the Atlantic, the Orinoco, the Amazon, the Atrato, and the Magdalena, the last is the main current of Granadan commerce and life. Nine-tenths of the two millions and a half of the population occupy its banks, or punt along its waters in *bongos*. To one of its tributaries the Rio Vinagre, a chilly river in which the fish find the acid an unpleasant element, we call the attention of Messrs. Cross and Blackwell. The people in general are idle and ill-pantalooned, and their offspring run about or attend school, unlawfully born and

nude,—an ethical condition the author thinks not chargeable upon the "indecent sun," but upon the efforts of the priests, who openly practise concubinage. Both sexes bathe together, the gentlemen simply and airily attired in silk handkerchiefs. Equally simply, too, the women roll themselves up for the night in blankets. By day they smoke big cigars, mount astride mule-back, a practice the author approves as evincing "a bifurcate character which is the chief charter of supremacy," the husbands trotting behind with the babies in a sort of hurdy-gurdy box. The roads are "pillowed" with mud-holes, up or down which your nimble mule picks his way, diversifying the journey with an occasional slide down an unusual declivity. Waiving this, your only alternative is to be carried on the back of an Indian, or a contrivance like a boot-measure. We have not patience to detail the barbarous fun, the costumes, the products, the police, the beauty and the shame, the vice and the virtues, of the New Granadans. There is no established church, though overmuch government. Time is of little value there,—the three clocks which the country owns either not striking, or having no dial, or having only one hand. The American minister increases his income by photography. Surgery is rare, diseases being often cured by snake-bites,—you can send a horse by post,—pantalooners are often gambled away, so pleasant is the climate,—and hailstones are utilized and made pleasant material for ice-cream pasties. Here is an insect colony.—

"Here I saw a great curiosity. It was a long procession of ants, every one with a bit of green leaf in his mouth. I understate the matter. There ran through the grass a well-beaten road, like a sheep-path, six inches wide—a very Cumberland road for ants. It was thronged with busy travellers, all of whom were hastening from home, or returning with about half an inch square sheared out of a leaf. I followed on to see their nest. It was curious to see their broad highway passing under logs, stones, and brush-heaps. I followed it for a long distance into the woods, and then gave up in despair. These ants are called *arrieros*—the same word that means muleteer. They are a terrible pest. It is thought that ant-eating animals generally reject this species, on account of four strong, sharp projections on the body. They can carry a grain of maize, and I am sure that to load a whole colony would demand many bushels. Woe to the orange-tree that they have determined to shear of its leaves! The best, if not the only defence, is to make the trunk inaccessible to them by water. Some even manage to surround their house with a stream of water, and others are driven to despair by domiciliary visits, clearly in violation of the Constitution of 1843, but which neither parchment nor architecture have strength to resist. I was once sitting in the evening in a house near Tulua, and fancied I saw something whitish moving on the floor. I examined, and found a broad stream of rice flowing from a large jar under a bed; each grain was in the jaws of an *arriero*. Long before morning the jar would have been empty, for the diligent thieves work night and day, without even stopping Sunday. The only hope for the rice was to hang it up in what the sailors call a true-lover's knot by a hair rope. In the end, the jar fell and broke, and the enemy bore off the contents. But, on the whole, I am surprised that so resistless an enemy should do no more damage in a country. I saw where the ants' highway crossed a human foot-path. Of course, many of the little folk must be crushed under the feet of the lords of creation. There their green loads were left, for no ant picks up the load of another. I found that if the antennæ of one of these ants were removed, he no longer had the power of finding his way. Whether it is by smell, or by some analogous sense, I know not, but it is not by sight. I have effaced the path of ants with a little chocolate oil, too little to impede

the feet of the insect, and only for an ant's length in extent. On each side were gathered a crowd, at a loss to find their way, although their antennæ could nearly meet in the middle. At length some fornic Columbus set the example, others followed, and the way was re-established."

As an example of town life, take a peep into the Market of Bogotá, with its thirty churches, the great *entrepôt* of New Granada. Sunday is market-day, the priests mustering a congregation in consequence.—

"We approach the Plaza from the plain at the northwest corner. Along up towards the Cathedral extend collections of sugar and salt, the *moyas* broken into various pieces. Wooden scales, and stones for weights, enable the seller to weigh the articles to his own satisfaction, perhaps to the entire satisfaction of the buyer. On our left hand, as we look toward Bolivar's statue, are some Indian productions, made of cotton, wool, and the fibre of a kind of century-plant yet to be mentioned. We advance toward the centre a rod or two, and turn up in front of the centre of the Cathedral. On our left are the sugar and salt aforesaid, on the right esculent roots and other vegetables; hens in cel-pot cages, eggs tied two and two, earthenware, and fish. Here is a collection; a turkey tied by one leg to a peg driven into the pavement, a pig similarly moored, and a babe almost naked. Advancing, we find fruits on both hands, till you come near the Altozano, and turn south. Here you fall in with sellers of imported goods, cloths, and calicoes. There are one or two tents or boxes with a roof. The occupant of one, seeing me busy with my pencil, desires me to record that he has gold-dust for sale, which I have done. Here are cylinders of matting five inches wide; those who sell it put it down and sew it. As we approach the south end we come to the meat department, and turn down between meat and dry goods. Then on our right comes the green-grocery again, till we approach the Casa de Portales, where are found cordage and native manufactures of wood, cotton, wool, and other fibres that we noticed on entering. The arrangement is not, however, systematic, but rather geographical, or that which is congenial to the sellers. Each locates herself among her friends, and sells whatever she has brought; and here they remain, sitting or waiting all day. On Saturday morning you find the gallineros scanning the whole field, and particularly where the meat was sold, leaving no substance unexamined. Lastly come the scavengers, a small squad of the presidio under the guard of two soldiers. They sweep up the leaves that had served for wrapping-paper and all the rest of the refuse, and market is over."

Now for a church, and a belfry.—

"The façade, like all the other, is decidedly homely, as I count homeliness, though admirers of the Gothic may not agree with me. In the belfry are the bells, tier above tier, fewer and smaller successively, till at the apex is one of the size of a magnificent cow-bell. They are not hung as ours are, but a string is tied to the tongue of each, and they are pulled without the intervention of any machinery. Of course, the largest are small, for they have been brought from Honda by mule or by carguero. There is no tolling, no solemn peals, but a rang-a-tang-tang on all occasions, and as in all the city there must be over 100 of them (Steuart says 1,000), they can make considerable noise. We enter, carefully taking off our hats as we cross the threshold, and the ladies covering their heads with their mantelinas. You are in a long room like a barn, open up to the top of the roof. Full in front of you stands the high altar, adorned with figures too numerous to describe. The one in the centre, the Virgin of the Snows, I suppose, is veiled with two curtains. When they are raised or lowered it is with great pomp and the ringing of a little bell. Of course, she is dressed with real clothes, and covered with tawdry finery, gilt paper, and ribbons; or, in some cases, with massive gold, real diamonds, and particularly emeralds. The face too, must be painted and varnished, and adorned with long hair, probably from the head of some guaricha. Light hair, rare here, is preferred. The niche before which these curtains hang to cover her is called the



camarin. Directly under this is the sagrario, a little cupboard, in which the large hostia or wafer is kept constantly in a costly apparatus, the custodia, where it is visible between two watch crystals. In honor of this, a light is kept constantly burning in the church. Not all churches can afford a custodia, as their price varies from \$112 (the cheapest I know) to \$16,000, the most costly that are made, except to order. One, once belonging to the Jesuits in Bogotá, is said to have cost \$60,000. The churches that have no custodia can keep no hostia, and they have no light burning in them."

Here is an adventure in search of treasure indicated by mesmeric revelation. The medium is a French professor.—

"Before leaving Bogotá, he prepared ropes, windlass, and a sort of balloon-car, capable of holding two. He did not exactly like the idea of going down there alone. He selected for his companion a worthy priest, Padre Cuervo, who cared less about gold than natural curiosities and Indian relics—a very rare taste in a Granadino. He consented to share the danger, the professor taking entirely to himself the expense and the profits. But when they came there the Frenchman stood aghast. He was a mathematician, knew the depth in metres, and had provided the requisite quantity of rope. But he had not provided the requisite quantity of courage, for it was an enormous hole to look at. Even from the lower side, 247 feet is a great way to swing down in a basket. So the Padre Cuervo might go down first; and he did; and he wrote an encouraging letter and sent up to his patron, but he could not venture down. In fact, he doubted whether there were any treasure down in such a hole, after all. The good priest was in his glory down there—alone in his glory. He found a stream running out, and followed it for a long way underground—a dismal region, peopled with that mysterious bird, the guácharo. This is often supposed to be a species of Caprimulgus; but Padre Cuervo says that he satisfied himself that it lives on nuts, which it brings by night from quite a distance. It would, indeed, be difficult to procure, within the few fastnesses in which they are known to live, a sufficiency of insects for their immense population. I now recollect but two other places where the guácharo is known to live: in the famous cave in Venezuela mentioned by Humboldt, and at the Bridge of Pandi, where I saw them and their nests, but in a retreat far more difficult of access than this. The name of this remarkable bird is *Steatornis Caripensis*."

We have omitted to notice the American orthography evinced in "traveler," "marvelous," "Savior," and hundreds of like words. The Appendix is worthy of a better book. Mr. Holton's work, to use a New Granadan phrase, is simply "a dead baby."

#### MINOR MINSTRELS.

SOME poets have written of hell, and some of drawing-rooms. It is as proper for Mr. Tennyson to bring a white satin dress into a lyric as for Virgil to walk among the infernal gods; but, without any academic devotion to the unities, we question the right of any minstrel, however tender his minority, to shift the scene from heaven to a first floor, and from a first floor to the court of Satan. Yet this is the plan of a "big bold" volume called *Roland: a Masque*, by A. Maudslay. (Whittaker & Co.) We are taken first to "the firmament" then to "an apartment" next to "space," then no one knows whither, lastly, to a tap-room,—angels, devils, Rolands, Roses, drunken clowns, poachers, and tailors, hustling in the antic-show as if a middle-age Mystery had been degraded into a Britannia farce. Lucifer (disguised sometimes as Edward), Beelzebub's superior and inferior demons, the black incarnated vices, Moloch, a hag, two lovers, and a coquettish landlady, are among the personages of the drama, which comes to a ghastly end, on the brink of a grave. Mr. Maudslay's versification swells and sinks

by turns from the parody of epic to the exaggeration of doggerel, and yet, amid this immensity of barbaric blank verse and creaking rhyme, we find an occasional fragment purely imagined and gently uttered. But the bulk of the piece is nonsense. This is how Mr. Maudslay dramatizes Death:—

The everlasting fires are blazing through  
His fleshless ribs!

—Moloch compares Death to a sheriff's officer, who gives rogues "a tap upon the shoulder." Death assures the demon that he "knows nothing of the art of making speeches." Beelzebub cries silence for Death:—

Hush, ye foulimps!

It is not oft that Death grows garrulous.  
We all know he is mute enough on earth;  
And 'tis but fair that here, in hell, his tongue  
Should wag a little.

—They arrange between them to circumvent Rose and Roland, and succeed, Roland killing Rose's brother in a duel, and Rose dying, as is natural, of heart-agony. Lucifer is the wicked agent. He dresses in court costume and enters the habitation of a witch:—

Witch. My stars, how very fine we are! Pray take  
A seat before the fire.

Lucifer. I thank you, mother;  
But as I get enough of fire elsewhere,  
And, as the cold is luxury to me,  
I'll take a seat here.

Is the reader anxious to know how Lucifer and the hag spoiled the "surroundings"—to use a Millennial phrase—of Roland, the fool, and his fair Rose? If so, the book is published in London, Edinburgh, and Manchester, simultaneously!

Is a ludicrous epic more tolerable than a dismal satire? Probably it is, and in that case Mr. Maudslay may jingle his bells with more dignity than "Lentus in Umbrâ," whose *Neville Howard* (Newby) is a singular example of the facility with which a versifier may mistake dock-wood for amaranth. He has, apparently, read "Don Juan," or some of it, and fancies that because "paper" rhymes with "taper," any impertinence culminating in "taper" is worth printing, provided it has a "paper" parallel. So this gentleman writes, *Neville Howard*, with transcendentalism in one line and slang in another, and small patterings of personality here and there, and spurnings of the world and "common day," and the inevitable enumeration of things that are sweets before the inevitable climax; "but sweeter still than this, than these, than all,"—

'Tis sweet to lie upon a downy bed  
When mind and body are with toil oppress;  
'Tis sweet, all silently, to note the red  
And rosy hues that grace the Sun-god's rest;  
Sweet to repose the throbbing aching head  
Upon the lov'd one's tried and faithful breast;  
Sweet to subdue a rival:—sweet to win  
The laurel wreath:—and sweet to pocket 'tin.'

We have tasted the home-made Hippocrene of "Lentus in Umbrâ,"—and will pass on.

*Ina, and other Poems*, by Mary E. Leslie (Hay & Co.) indicate a warm and elegant fancy. The drama is divided into thirteen scenes, the action being funereally slow, and all the personages pausing to describe visions and sunsets, and unbosoming themselves of figures of speech as the idol of Somnath unbosomed itself of its jewels; but the language is refined, often sweet, and sometimes really poetical. There is a kind of misty tinted glow in the poem, suggestive of Oriental experiences. The story is vague, and floats dreamily along, amid metaphorical splendours, marble, purple, azure, flowers, rain, and dew. Now and then we notice a startling familiarity of language. Here is one:—

I travelled late one evening on the rail;  
The starry darkness of an Indian sky  
Brooded upon the fragrant-blossomed earth;  
I passed beside small streams, through wide, green fields,  
'Mid beautiful palm-groves. From little luts  
Lights flashed athwart the shadows of the trees,

And sparkled on the waters lily-filled,  
While fire-flies hovered o'er the open flowers.

*Poems*. By Emmeline Hinxman. (Longman & Co.)—Miss Hinxman's minstrelsy flows neither smoothly nor abundantly. It is obviously *composed*. The verse is regular, the ideas are natural; there is no strained utterance or morbid sentiment. Miss Hinxman sings a legendary story, or a pastoral ballad, or turns a dream into a lyric, and, never rising above the "minor" level, never sinks below it.

*The Poetry of the East*. By William Rounseville Alger. (Low & Co.)—While preparing these selections for the press, Mr. Alger ventured upon an original use of his opportunity. With the American versions of Oriental poems he has intermixed American descriptions (his own) of Oriental scenes, and American metrical repetitions of Oriental stories. Still, while associating himself with Hafiz and Firdousi, he exhibits no unnecessary pretension; but frankly avows that his knowledge of Eastern literature has been derived through a Western medium: from English, Latin, and German translations. His essay, historical and critical, is well written, and may be recommended as an introduction, in a popular form, to the study of Hindû, Arab, and Persian poetry. Many of these writings have been almost naturalized in England. Others are too peculiar, too specially Asiatic, ever to be popular beyond their native limits; but many would become household favourites if only they were presented in an agreeable shape and in judicious variety. We will glean two or three of Mr. Alger's selections.—

Unmitigated evil is as rare  
As wings upon a cat, or flowers of air,  
As rabbits' horns, or ropes of tortoise-hair.

This is a quaint figure quaintly phrased.—

She shyly lifts her eye's blue windowlet;  
Her heart flies out into my bosom's net.

And this, the song of an Oriental Anacreon:

As the nightingale oft from a rose's dew slips,  
So I wet with fresh wine my languishing lips.  
As the soul of perfume through a flower's petals slips,  
So pure wine passes through the rose-door of my lips.  
As to port from afar float the full-loaded ships,  
So this wine-bearer drifts to the strand of my lips.  
As the white-driven sea o'er a cliff's edges drips,  
So the red-tinted wine breaks in foam on my lips.

The following are conceits, but their conceit is curious:—

He who from love to God neglects the human race  
Goes into darkness with a glass, to see his face!  
A jewel is a jewel still, though lying in the dust,  
And sand is sand, though up to heaven by the tempest thrust.

Had the cat wings, no sparrow could live in the air:  
Had each his wish, what more would Allah have to spare?

The volume is useful, and worth a place on the library-shelf.

*Elizabeth de Valois, Queen of Spain, and the Court of Philip II.* From numerous unpublished sources in the Archives of France, Italy, and Spain. By Martha Walker Freer. 2 vols. Hurst & Blackett.

LIKE the Iron Mask or Junius, Don Carlos has proved an inexhaustible source of amusement to dabblers in light history and lovers of the marvellous. The age in which he lived, his parentage, quaint sayings, and daring eccentricities, surround him with accessories of interest. His imprisonment and mysterious death form one of those problems apparently designed with the express purpose of exercising the ingenuity of poets and playwrights.

The tale has inspired the genius of Schiller, called forth the laboured verse of Alfieri, and stimulated the fancy of Lord John Russell. The real circumstances of the young Prince's melancholy end will ere long be revealed by the publication of the ciphered letter now buried in

the archives of the Vatican. Whatever may be disclosed cannot derogate from his attributes as a hero, and as such will never be considered. But to a hero a heroine was indispensable. One was supplied in the person of Elizabeth or Isabella of Valois. In the absence of certainties the writers of romance have contented themselves with hypotheses. Rejecting the evidence of authentic writers, dramatists, to perfect their story, have not hesitated to sacrifice the reputation of a young, beautiful, and virtuous woman.

Don Carlos lived and died a madman. An ordinary amour was not equal to the dramatic position of such a hero. To preserve the unities a deadly crime was considered no unfair machinery. Foremost in the rank of libellous historians stands a priest, the Abbé St.-Real, "and the interest thus given to this tale of love and woe has made it as widely known as any of the classic myths of early Grecian history."

But apart from the reputation acquired by calumny, the life of Elizabeth of Valois affords of itself but little ground for such a superstructure of romance. Like Scott's Rowena, she attracts the mind by her beauty and her association with a hero. But such qualifications can of themselves elicit little interest. This being the opinion (as we gather from the preface) of Miss Freer, the authoress has devoted two volumes, not unsuccessfully, to the development of her theory.

But while we must deny to Elizabeth of Valois all claims to the honours of a tragic heroine, we recognize in her attractions of a far pleasanter nature. The daughter of Catherine de' Medici, the consort of Philip the Second, the schoolfellow of Mary Stuart, she displayed on the various occasions of her short life graces and virtues of a high order. In her childish years, according to Brantôme, the princess promised great things. "She even shone," says our authoress, "when compared with the graceful and versatile Mary." And if this can be recorded of her childhood, the picture of her later life presents the fulfilment of this early promise. As her marriage with Philip fulfilled one of the stipulations of the peace, her beautiful presence and gentle nature seemed specially adapted to the office of peacemaker. The poetic mind of the Spanish people acknowledged her in this light, and she is known in their history as Isabel de la Paz y de la Bondad.

Nor did these functions cease with the nuptial ceremony. Through her whole career her time was passed in the struggles of conciliation.

The clashing interests of the land of her birth and the country of her marriage, the policies of her wily mother and her bigot husband, the jealousies of her attendants, and the antagonism between Philip and his son, beset her with conflicting claims and contending duties. Strange to say, in the midst of these incongruous influences she escaped unscathed. She was at the same time a dutiful wife and a dutiful daughter, loving the country and the people that gave her birth, but never allowing her affection to interfere with the comforts nor to arouse the susceptibility of her husband's subjects.

Such is the character which Miss Freer has endeavoured to delineate. The attempt is laudable and worthy of success. But the authoress has had many obstacles in her path. On the most interesting episode of Isabella's life Miss Freer has been unable to throw any new light. Mr. Prescott's history has exhausted all the sources whence could be derived any new information. The inedited authorities consulted are the Spanish archives of Simancas, the MSS. of the Bibliothèque Impériale, and those contained in the Archives du Royaume

de France. The first of these have been already explored by Gayangos on behalf of Mr. Prescott. From the latter Von Raumer has culled the most interesting extracts,—extracts of which, as our authoress observes, Mr. Prescott has availed himself in his history. Miss Freer, in traversing the same ground, has been forced to content her ambition with the fragments that remain. She has found, it is true, minor details of great schemes, intrigues of chamberlains, narratives of pompous ceremonies and lists of jewelry and wearing apparel. The festivities attending the baptism of Elizabeth, the names of her attendants, the descriptions of her attire, the pageantry of her marriage and her reign are chronicled with a minuteness delightful perhaps to spirits ambitious of distinction in a Keepsake. But to the student desirous of more solid food, such fare proffers few attractions. Nevertheless, some credit is due to the authoress. Although she cannot be cited as a rival of Mr. Prescott, her intentions are good, her industry is great, her style is pleasant, and her matter by no means fatiguing.

Amongst the most interesting portions of the work may be cited the description of Elizabeth's education in the society of the unfortunate Queen of Scots. The difference in the age of the royal children, five years, for some time precluded any companionship in the schoolroom. But when Elizabeth had completed her tenth year she joined the studies of her future sister-in-law under the superintendence of Corbinelli, St.-Etienne, and the learned Amyot.

But notwithstanding their early association, Elizabeth seems never to have entertained any cordial attachment for her relative. Her allusions in after life to the young Scots queen are cold and slighting. Catherine seems to have exercised no slight influence on her daughter's friendships. Her jealousy of the Guises no doubt contributed to this result.

By the treaty of Chateau Cambresis Elizabeth, originally designed to be the bride of Don Carlos, was transferred to the father of that prince. The death of Philip's wife, our Mary, during the progress of the negotiations, had rendered him free to contract a third marriage. The treaty was signed on the 3rd of April, 1559. Later in the same year Philip's proxies arrived in France, and on the 2nd of February Elizabeth was finally married at Guadalajara, at the seat of the magnificent Mendoza, Duke de Infantado. The circumstances attendant on her preliminary nuptials in France are well known, the courtesy of the Duke of Alba and the violent death of the bride's father, Henry the Second. On these, therefore, it is unnecessary to dwell; nor shall we venture to trench on Miss Freer's especial province, the description of the *trousseau*, the journey to Spain, the retinue, and the ceremonies that delayed and pestered the young Queen. Her reluctance to leave her native land and the friends of her youth is feelingly portrayed. At Poitiers Elizabeth's spirits were cheered by the receipt of poetical epistles of farewell from her mother and Mary Stuart. At Ronsesvalles Elizabeth responds in the same strain. On the 2nd of February begins the life of the young Queen at the head of her husband's court. With her greatness follow her vexations and her troubles. As a medium of communication between her mother and her husband, she is drawn involuntarily into the political intrigues of her position. The subject does not lose its interest in the hands of Miss Freer,—and there we leave it. Elizabeth's celebrated interview with her mother at Bayonne, the anti-Huguenot negotiations that then took place, the many marriages suggested for Don Carlos, and the headstrong conduct of that prince, carry us on to the double catastrophe: the deaths of Eliza-

beth and her step-son. It is to the shortness of the period intervening between the two events that we are indebted for the story which has formed the basis of their legend.

But for Don Carlos Elizabeth's feelings never outstepped the limits of compassion. Nothing could exceed her devotion to the King her husband. She lived in constant dread of separation, and never submitted to his absence without great complaints and sorrow. And the affection was markedly reciprocal.

"Madame," writes the ambassador Fourquevaux to Catherine de' Medici, "I assure your Majesty that yesterday I saw the King give great indications of the love which he bears his consort, paying her Majesty all the honours, respects and attentions which he would do if he were still her Majesty's lover instead of her husband."

So far from entertaining any feeling of jealousy, Philip appears to have understood the nature of his wife's influence over his unhappy son, and to have allowed him frequent access to her presence. The French ambassador more than once reports the Prince as in earnest conversation with her Majesty; the subject of the conversation being, as it would appear, the marriage of the young Prince with the Arch-Duchess Anne of Austria, afterwards, by a strange fatality, the fourth wife of his father.

Moreover, verses being the fashion of the day, Carlos was not restrained from addressing his step-mother in song.—

Puisque parler, Madame, est un allègement  
A mon grief mal, je rompray le silence  
En vous disant mon ennuï et tourment.  
Bien n'a servi ma longue patience,  
Vous qui avez d'amitié cognissance  
Veuillez de moi prendre compassion,  
Et entendez ma déploration;  
Car un ingrat cause est de mon souci,  
Un homme plein de tant de fictions  
Qu'il ne m'écrive avoir de lui merci!

Whatever may have been the cause of the still unexplained harshness of Philip, the innocence of Elizabeth is satisfactorily established. Miss Freer's speculations, however, bring us no nearer a solution of the question. In justice to her labours, we nevertheless extract a short summary of the reasons assigned by our authoress as the "cause of complaint" preferred by the King against the heir to his throne.—

1. The insanity of the prince, considering the direful results which must ensue therefrom, in case of his accession to the throne of Spain.
2. The demand made by the prince, and supported by the emperor Maximilian, that an independent sovereignty should be assigned to him on his marriage, with permission to reside out of the realm of Spain, which, with the help of the emperor, he was preparing to exact from his father.
3. His unfitness to contract marriage.
4. The insane threats of the prince to wreak vengeance on the principal nobles of the realm; and his hatred of the king his father.
5. His relations with the rebels of Flanders.
6. His intent to flee from the kingdom.
7. His imprudent enthusiasm respecting the queen his step-mother.
8. The avowed intention of the prince, in case he was left behind, during his father's absence in Flanders, to raise turbulent demonstrations against the government of the queen, or that of the princess Doña Juana."

Such charges, if substantiated, no doubt in some degree palliate the conduct of Philip;—but they cannot excuse such extraordinary rigour as relentlessly followed his son to an untimely grave. The pungent sarcasms of the Prince had probably goaded his father to an excess of irritation. His vanity mortified, and his authority treated with contempt, Philip may have construed his personal pique as a sentiment of justice, until the coercion rendered necessary by irregularities assumed the character of vengeance.

Before closing this notice, we would point



out two inaccuracies, trifling in themselves, but betraying carelessness in the author. In correcting an error of the historian Cabrera, relative to the age of Elizabeth at the date of her marriage (February 2, 1560), Miss Freer observes "The historian is here mistaken, Elizabeth was born in 1546, and consequently had just entered her sixteenth year." Again, in recording the death of Elizabeth, October 3, 1568, the authoress declares her to have attained the age of twenty-four years. The double error is absurd.

*Anecdotal History of the Theatre, of Literature, and of Various Contemporary Impressions, Drawn from the Strong Box of a Journalist, with his Life for Better for Worse*—[*Histoire, &c.*] By Charles Maurice. Paris, Plon.

*Short Memoirs of the Opera*—[*Petits Mémoires, &c.*] By Charles de Boigne. Paris, Librairie Nouvelle.

TRAGEDY Kings are despots, and Opera Queens as dangerous as so many real Cleopatras. How high the ambitions of dancers can rise every child has long known—at least every child of our enlightened era. But there exists, according to the fancies of the Green Room, a power more tyrannical than Tragedy King—more odious than the most oppressive of Opera Queens—more arrogant than the sauciest *Flora* or the most aspiring *Zephyr*. We allude to that literary mystery—"The Man who writes in the Papers"! When such a personage opens his box, and recalls why he has written what he has written, and what was said to him in answer, excitement in the world of canvas and tinsel becomes great. Fancy Queen Catherine de' Medici publishing her still-room book of the manna and mixtures served up at her revenge-luncheons or murder supper parties! Fancy Napoleon the Third making a clean breast of all his intentions with regard to the future! Fancy a certain Cardinal opening his Roman letter-bag to the wide world! Such fancies only can suggest the kind of stir caused in kingdoms ruled by the monarchs and sultanas aforesaid, when "The Man who writes in the Papers" threatens to publish all he knows.

That "The Man who writes in the Papers" is a power to be won by drink, caresses, or money, is one of those pet fictions of the theatrical mind, which, however sternly rebuked by facts, lives on a few known cases,—such as may be inferred from these Memoirs of M. Maurice. But the inference, we need not say, is false. Bacon took bribes,—therefore, the English Bench is corrupt. Jeffrey strained the law,—therefore, the English Bench is unjust. Some people cannot see that certain acts are notorious because they are exceptional. One dead flower may offend the nose, but does not prove universal putridity. One M. Maurice does not taint dramatic journalism,—though his gossip may amuse the lovers of scandal.

Every critic is "The Man who writes in the Papers" in the eyes of the world theatrical. The true critic, let him be ever so independent and inflexible, must be no less loyal and courteous to deserve his name. For with him, above all men, secret trafficking should be impossible and confidence safe. Ill fitted, indeed, is he to dwell on the greatness, or to correct the weakness of others, if out of vengeance, or venality, he permit himself to be tempted one inch east or west of the truth, or to reveal one word of those strange assaults and persuasions to which he is liable, whether he be amiable or unamiable, facile or fastidious. Thus, while "The Man who writes in the Papers" may point the scandals contained in his old letter-

cases, as M. Maurice has done, with preference, that is, of such epistles as redound to his own credit, the Man who influences Public Opinion must have somewhat of poetry, somewhat of patience, somewhat of chivalry, in his nature, as well as due knowledge and keen judgment. Such a man will attest his public honesty by his private delicacy and forbearance. This, at least, is the rule in England.

Nothing more strange in its arrangement than this book has been laid before the world since Mr. Gardiner of Leicester published his speculations on music, with their incoherent examples and originalities. M. Charles Maurice Descombes informs us that his real memoirs are to come, though so terrible and personal is their interest that he has considerably postponed opening his *Æolus*-bag till a future day, when the storm will harm nobody worth cherishing. Meanwhile, in some fifty chapters—some of which consist of a single paragraph—he sketches the story of his life,—filling the great space betwixt chapter and chapter with entries from ancient diaries concerning the events of the hour; cuttings, we suspect, from the forgotten newspapers over which M. Maurice presided, and notes and letters addressed to him of every conceivable worth and worthlessness. A large part of our author's life has been spent in journalism—principally theatrical journalism in Paris,—and in his earlier days he wrote pieces for the playhouses; but he also makes himself figure in the foreground of every crisis,—somewhat in the manner which the Boy Jones, supposing that prying young person ubiquitous, might have done. He was close to Napoleon (thanks to his friend Pigault Lebrun *filis*) when the Emperor came back from Elba. Mdlle. Mars was on his arm when, at his last review, the Emperor spoke his last words to her. He was "out and about" in the streets, under peculiar advantages, in the July days of 1830, and was peculiarly close to the family of *Le Roi Citoyen* when they escaped from Paris in 1848. But further particulars concerning the part in such momentous scenes, taken by one so distinguished, are reserved for the next book. Similarly reserved is a full account of the great controversy betwixt the journalist and "those Orleans people," in which, of course, he had right and reason on his side. The only realities which these volumes contain are contemporary notices of passing events and fashions—and a few of the letters. The historian of French music, to give an instance, will find it worth his while to trace both Boieldieu and Berton through these pages, since he will thereby add to his knowledge of the men and their works. Here, too, will be found a few curious and instructive glimpses at the wires and springs by which Talma set in motion the passions that so potently convulsed his audience. Mdlle. Mars, too, is often brought before us, and almost always advantageously. To other of his clients and correspondents M. Charles Maurice is less courteous and merciful. For instance, he prints a letter from Mdlle. Esther, contradicting with natural indignation a paragraph in his theatrical journal, which had published the lady's appearance at one of the worst balls of Paris,—and announces the autograph as worth 500 *francs*. The scandal will live longer than the contradiction, and the latter, it is to be hoped, will bring in a pretty round sum from any collector of *faciæ*. Here we have "The Man who writes in the Papers" showing his very dirty hands.

We will pass through this strange maze and miscellany of disjointed things for a few traits and anecdotes—reserving (it may be) the two French musicians to whom we have adverted for a separate study.

The cuttings begin during the last thirty years of the last century. Among the first will be found a note from Collet d'Herbois, the Terrorist, who, in 1778, was writing to some one from Aix, in explanation of the want of success which he had met with as an actor. He was also, it may be remembered, a dramatist.—

It is easy [writes the meek man] to prove that I am not a good actor, because my *a's* are too open and my *e's* are too close; but, my *a's* and *e's* disposed of, I stand by and avow all my works, and like the pelican, am ready to open my veins for the existence of my children.

—The "blood" in the above simile is curious, as a coincidence, it will be owned.

In a book of French theatrical anecdotes, the reform of *costume*, which was the first step towards modern realism or romanticism, figures of course. The old-fashioned Parisian actors stood by their privileges, and even Talma's authority could not satisfy Talma's father-in-law, Vanhove. To this actor the kings or "heavy fathers" of classical tragedy belonged,—and he fought stoutly for the crimson silk breeches in which he had been used to declaim the tirades of *Agamemnon*. When some one appealed to him in favour of a more classical attire on the score of progress,— "Fine progress, truly," cried he, "not to give one even a thigh-pocket to put the key of one's dressing-room in."

The "genteel" Contat gave her reading of the *Costume-Revolution* in her more poetical, more genteel exclamation, on seeing Talma for the first time dressed for *Brutus* in the high Roman fashion,— "Ah," cried she, "he has the air of a statue!"

For the benefit of those who, the other day, were discussing the French Imperial patronage extended to bull-fights at Bayonne, we may advert to the notice of M. Macquart's "Le Combat de Taureau," a day theatre in the Rue de Lanery,—the performances of which—though dull, we are assured, rather than brutal, and useful as training up dogs in the difficult art of thief-taking—were memorialized against in 1791 without success, and dwindled away, perhaps because of their dullness.

Among the stage events of 1793 was the revolutionary prohibition of the revival of "Merope," "because in it a Queen in mourning laments for her husband, and ardently desires the return of two absent brothers."—In the same year, M. Maurice notes, licence had touched its utmost limit in one direction by the personation in "La Journée du Vatican" of a tipsy Pope among his debauched cardinals, holding an orgie in which also the Abbé Maury figured.—Our illustration of the excess permitted on the French stage would have been found during periods more orderly and among historical and scriptural dramas which decent people did not shrink from seeing. The passion of play-going can rarely have risen higher than it did in 1792,—when, on the occasion of the first representation of "L'Ami des Lois," by Laya, a considerable number of persons repaired to the Odeon the night before, and remained there waiting for four-and-twenty hours till the doors opened!

We have glimpses of Mdlle. Amenaide, the *Goddess of Liberty*, in one of her festival progresses through Paris, stopping to drink wine and beer with the *Tyranny* and *Fanaticism* on whose necks her manager ordained she should set her foot,—of the famous Chevalier St.-Georges, now draining a bowl of burning punch at one gulp, now hanging by the sheer force of his hands to the beams of the Café de la Gaîté, now riding round and round the roof of a theatre on pony-back. In 1797, we find a notice of M. Garnier's first parachute descent;—and later

occurs an example of professional coxcombry, rather ridiculous and very French :—

Meeting Garnerin at a lady's house [says M. Maurice], I spoke to him of the experiment made in imitation of his by a *Demoiselle Desbrosses*, aged 17, who had come to earth more gently than he had done. To this he replied,—"That was because there was less wind; but since I was the first, I make no opposition to her being the second." On which the lady of the house exclaimed tenderly, "How good you are!"

In 1797, too, we find mention of the slim elegance of Mlle. Mars,—in 1802, of Mlle. George's first appearance as *Clytemnestra* (last year the actress still hazarded herself before the public in tragedy),—in 1804, the arrest and execution of Georges Cadoudal, close to whom M. Charles Maurice happened to find himself at both interesting junctures.

Thus we go on; M. Maurice, it will be owned, oppressing us with no intolerable amount of wit or wisdom in his recollections and anecdotes. In spite of the bragging tone in which he adverts to the opportunities of observation which he has enjoyed, and enumerates the persons amongst whom his career has been wrought out, we feel him to be vapid and wanting in discernment when any real subject or gifted personage comes under his hand. He is happiest when he has to describe such a childish eccentric as the young gentleman who used to frequent the Théâtre Français attended by his familiar—a small black mouse with a stiff tail—a mouse trained to strange docility and to stranger antipathies—to follow its protector in the Garden of the Tuileries like a dog, and to manifest its disgust at the sight of hole or hiding-place. This mouse, M. Charles Maurice assures us, died of being shut up in a drawer by mistake, and the mouse's master had a serious illness consequent on the agony caused by its premature end.

The following, too, is comical in its small way. In explanation of the comedy it should be told that Étienne was an obscure French composer :—

Étienne and his wife dined with us yesterday. During the game at cards after dinner, the lady, finding the mother-of-pearl fish we counted with entirely to her taste, went off into fits of ecstasy over the designs scratched on them by haphazard, for she declared these to be the *armorial bearings of her family*. There was no need of this, to have made us give her what she so much desired to possess.

Poor Madame Étienne! It might be instructive to know how far the passion for family blazonings had spread,—and not among the wives of composers merely, who dined with journalists, but among themselves, who were journalists invited to yield their chimney ornaments, as *Master Trapbois* says, "for a consideration." Those who follow the revelations of M. Charles Maurice closely will find some odd leakings of this kind—unconsciously published by himself, and the curious regarding these very commonplace matters are referred in proof to the note from M. Baroilhet (the excellent singer at the Grand Opéra) which has been thought worthy of reproduction—(Vol. 2, pp. 248-9). In this, the capital baritone announces a remittance in return for a pair of famous *Titans*, which ornamented the cabinet of the editor of *Le Courrier des Théâtres*.—We cannot help speculating (English people will speculate oddly on French matters), on the possibility of the pair of champions being armed in *Black Mail*!

We hardly needed any warrant for the universality of Mr. Thackeray's *Becky*, but the following furnishes one :—

Armand, the first comic actor at the Odéon, had learnt, while he was playing at Nantes, how high a value the silk stockings manufactured in that town bear (1817), giving way to a tender impulse

he had just promised to Mlle. D— to order twelve pairs for her in his name. But this magnificence arrived at an odd juncture :—since, without his knowing anything of the matter, the young person is on the point of being married to an actor in the great theatre, and the matter is in such a train that, ten days hence, it will, in all probability, be concluded. Somewhat anxious, however, for the result of the other affair, the clever betrothed lady said, this morning, to Armand, by chance of course, "*My friend, does it require more than ten days to get stockings from Nantes!*"

And here, having accidentally got into the vein of *picaresque* sayings, we may turn many pages back for a specimen of the wit of the far-famed Sophie Arnould, which we do not recollect to have met in any former collection of *ana.*—

Coming away from the Bois de Boulogne, where some persons of fashion had been present at a duel, which ended without any damage to either combatant, Sophie Arnould said, as she got into her carriage, "Those people have made me horribly ill. On my honour, I would not go back if I even were sure that they would really kill each other!"

Here is a reminiscence of another coxcomb, but a coxcomb of real genius.—

Garat died yesterday, March the 2nd, 1823. Everything has been said concerning this pioneer of Italian singing in France, and about the eccentricity of his dress, which alarmed the whole diplomatic body of tailors. It was he who, at the *Concerts Feydeau*, stopped suddenly short, and said to a lady who was eating an ice, "*I am not accustomed to singing with a spoon accompaniment.*" \* \* The last singularity I have to note regarding him, was when he went out with Mlle. Duchampge, with whom he was very intimate, his making her take one side of the street, while he took the other, at a considerable distance, both looking into the shop windows without giving to any one the slightest sign or suspicion of their acquaintanceship.

Here we are on the ground of the French musicians; and we may possibly again refer to the collections of M. Charles Maurice, in order to study Boieldieu and Berton more nearly. We will for the present at least, take leave of them.

M. de Boigne's 'Memoirs' need detain no one long,—being, as their title avers, small reading. Still, they have a certain interest, relating, as they do, to the past five-and-twenty years of the *Grand Opéra* at Paris,—a period of lustre hardly paragoned in the annals of any other opera-house. They are worth half-an-hour's trouble. M. de Boigne tells again the sad story of Nourri's last days,—and records M. Véron's good luck,—and depreciates M. Scribe's talent with a bitterness savouring of personality,—and sketches some of the well-known characters at the *Académie* (Mother Croonier, the poetess, not forgotten),—is eloquent on the subject of the *Ballet*, with a view, it may be presumed, of catching the attention of the young,—and seems to admire the eccentricities and practical jokes of M. Vivier, the great *corniste*, without limit. There is not much in the book which is new :—there may be more than a little which is not true.

#### NEW NOVELS.

*Two Years Ago.* By the Rev. Charles Kingsley. 3 vols. (Macmillan & Co.)—It seems to us that Mr. Kingsley writes with an impatient pen. Not many years have elapsed since 'Alton Locke' was published, and 'Two Years Ago' is the fourteenth work by the same author. Possibly, no one would complain if Mr. Kingsley preferred the diffuseness of Peter d'Alva to the brevity of Persius, or emulated Origen or Hans Sachs, provided that the marks of haste did not appear on his compositions. Unfortunately, however, it is not easy to be like Byron's ocean—endless and sublime. Mr. Kingsley has never written any book equal to 'Alton Locke,' and in 'Two Years Ago' we miss almost entirely the characteristic excellencies of

the *Chartist* novel. The narrative is disconnected, irregular, confused; the characters frequently pass, re-pass, and hold long colloquies, without any evident object; the plot is dim, and there is no definable reason why the story should be called 'Two Years Ago.' More than thirty introductory pages describe a scene, a dialogue, and certain introductions which took place "but a month since"; the horizon vast recedes sixteen years: the romance opens at Whitbury; again, it opens on the West Coast; thirdly, it opens in an artist's studio;—but the intricacies woven in the earlier chapters are never satisfactorily unravelled. Mr. Kingsley seems desirous of painting the contrast between healthful prose and morbid poetry, so that, of his two leading personages one is a random, enterprising, good-hearted, solid-headed adventurer,—grey-eyed, brown-haired, broad-shouldered,—while the other is a pale rhymist, self-mortified, and singing of soul-agonies and of himself, and willing to use the world as his pearl-oyster. These two portraits, changing under the influence of time and accident, until the one becomes that of a hearty, happy man, and the other that of a trembling suicidal opium-eater, form the principal "effects" of the novel, which contains, in addition, a great number of social sketches. Mr. Kingsley appears, indeed, to have crowded his arena with so little foresight as to be unable to manœuvre the whole battalion: thus, he continually deserts one person to go in search of another,—flies from the heroic purity of Grace to the languid loveliness of La Cadiffamma,—from the metropolis to Snowdon,—from the West Coast to Whitbury,—and succeeds in producing little more than a showy entanglement of incidents and names. His style is often fervid, always rich in allusion, sometimes pictorial and suggestive; but, besides showing himself in these volumes unequal to the task of sustaining and guiding a continuous story, he betrays an aggressive, didactic spirit, which does not win the reader. But it is as a novel that 'Two Years Ago' is least satisfactory. Its title is deceptive, since no particular cause is shown why the drama should not have been enacted ten, as well as two, years since. There are, indeed, gold-digging episodes, new in date; but all the bags of bullion in romance have not been fetched from Australia. Mr. Kingsley touches, also, the topic of the Crimean war, with others of contemporary interest,—as the American elections and the question of slavery,—but these are among the externals of the book; the main thread is that which connects the poet and the practical man, the poet and his wife, the practical man and his love, whom he at first suspects as a thief, although, with melo-dramatic piety, she is only wearing the aspect of larceny to disguise the guilt of her avaricious mother. Did we endeavour to describe more explicitly the romantic mechanism of 'Two Years Ago,' we might mislead the reader; but we may point out some chapters in which Mr. Kingsley's original power seems to come back to him :—the wreck; the search on Snowdon; three or four of the passages, full of natural pathos, in which Vavasour and his young wife are concerned. As a whole, however, the book is dull and disappointing; it is a maze, and, like most mazes, wants variety. We cannot help thinking that Mr. Kingsley might advantageously allow his imagination some rest. He will otherwise run the risk of being counted among writers who, having enjoyed one success, continue to multiply failures, until the failures obscure the success, and both are forgotten.

*Isabel, the Young Wife and the Old Love.* By J. C. Jeaffreson. 3 vols. (Hurst & Blackett.)—Mr. Jeaffreson belongs entirely to the modern school of novelists. He holds all lurid writing in judicious horror, despises trap-doors and miseries, and is even superior to the temptations of thrilling and spasmodic scenes. His story is a story of the world as it is presented to untranscendental eyes; his situations are overlung with little theatrical drapery; his heroes and heroines speak the living language of London clubs and squirearchical country-houses, instead of fighting duels with epigrams or practising the purple-tinted elocution of the melo-dramatic stage. In fact, Mr. Jeaffreson describes the manners of the day, plays lightly



with passing topics, and executes a series of careful social pictures. His work contains two uncommon elements—satire unmingled with levity, seriousness free from affectation. The interest of the plot, too, is of an unusually sustained and varied character. Though the main conception is neither new nor agreeable—it being the ancient, and, to us, somewhat repulsive, idea of a young girl first married to the man she respects, and then to the man she loves. A number of pleasant and piquant accessories are grouped around the central incident, and the narrative is managed with so much art that not a superfluous personage is introduced. Even the dialogue—that sin of novel-writers and torment of novel-readers—is seldom carried beyond the point at which it ceases to assist the action of the story, which is laid, alternately, in the rural districts of England, in London, and in Paris. But it is as a social portrait painter that we award Mr. Jeaffreson the highest praise. The contrast between Isabel Potter and Lady Frances Leatheby is prominently, although unostentatiously, suggested,—the nobler lady (according to Peerage laws) being, perhaps, the most natural as well as the most striking illustration of human nature in the three volumes. If we have to qualify our approbation of Mr. Jeaffreson's new novel, it is on account of his tendency to obey the leading-strings of literary precedent; and this constitutes a serious objection to his whole plan. It is impossible to point down the vistas of fashionable life without fixing attention again and again on the young gentleman entrapped into high play, and thereby morally and pecuniarily damaged! Mr. Jeaffreson possesses surely too much faculty of invention to be under the necessity of resorting to these moth-eaten properties, made up for dramas composed, acted, and forgotten long ago. Can he not write a novel which shall not dwell conspicuously upon those conventional episodes which have been worn to shreds by innumerable tattered delusions of romance? Taking exception to these and to some other faults of construction, we may introduce Isabel to all novel readers as the interesting heroine of an interesting story.

*Niobe: a Tale of Real Life.* By Bessie Samms Turner. (Saunders & Otley).—We will try to relate, in few words, the story of this Niobe, born and reared in Dulwich. Lionel Harling, heir to a baronetcy, determines to find a wife as proud as himself, and succeeds in finding Laura, the dark-haired, flashing-eyed daughter of a merchant. They are, of course, miserable, or there would have been no tale to tell. Laura is heartless; Lionel is stern. At length, the husband calls his wife Madam; and the wife quietly walks out of the apartment, takes a cab, goes to Dulwich, hires a furnished house, and lives under an assumed name. Her young friend Marian, Lionel's ward, is summoned to her bedside, a few months after the separation, and finds that the runaway wife has become a mother. Very improperly, she asks her whether she is not something worse than a runaway,—a question which is too much for the poor ailing woman. Laura, in plain terms, dies instantly, after giving an implied denial to the insinuation that she had eloped with Sir Archer Waverley. Her child is the Niobe of the novel, who, in due time, marries the daughter of Marian and of a gentleman who has, without any fuss, become Marian's husband. This is, literally, the whole romance of Miss Turner's volume, unless the hack incident of aristocratic gamblers fleeing an unsuspecting friend can be said to gild the gold into greater brightness. It is impossible to say more of a story so poor in incident and so utterly destitute of invention, than that it is amiable in tone and is suffused with an unexceptionable morality, moistened, however, with a superabundance of tears.

#### OUR LIBRARY TABLE.

*Astrology as it is, not as it has been represented.* By a Cavalry Officer. (Baillière).—This book purports to instruct any person how to cast his own nativity, "and so ascertain whether astrology is or is not entitled to a fair consideration." The author ought to have said, "entitled to confidence,"—and this is, no doubt, what he meant. Nothing can be more reasonable than the offer; and, looking at the type and size of this book, and the historical interest of the subject, we recommend it to our readers: first, that they may have by them a technical book to explain allusions to astrology; next, that they may, if so minded, calculate their own nativities. For in astrology, like most other things, the proof of the pudding is in the eating; and if any one of our readers should really find the stars have a habit of telling him the future, we recommend him to consult the stars, and not to care about the modern astronomers. Most of the old ones were astrologers; and it is difficult to imagine how the art could have fallen into such disrepute, if it were notoriously doing a true business of prediction day after day for centuries. We once calculated a few questions; but either we or the stars made some very gross blunders. The author of the present work has written a preface, which would, taken alone, rather set us against astrology. He seems to think that those who will not admit that astrology predicted what has happened, are bound to prove that it must have predicted the contrary. "Why do not the disbelievers in this science," says the "Cavalry Officer," "show that according to the rules of astrology, Wellington was born to lead an ignominious life?" Now, we cannot be dragged into the alternative. The answer is, that the unbelievers do not believe he was bound, by the rules of astrology, to either kind of life. The weak point of astrology is, that it waits the event, as in the case of Wellington, and then presents a nativity which fits beautifully; but it is, in our day, suspiciously cautious about events yet to come. Our author gives the nativity of Prince Leopold (meaning the Queen's son) in twenty-four pages of astronomical description, but not one atom of application, except "an unfortunate chain of directions comes in force when he arrives at that critical period of life, twenty years of age;—may the all-wise and indulgent Providence keep him from harm, and lead him in the right way!" That is to say, our astrologer finds out, by twenty-four pages of astronomy, that a young man of twenty will have temptations to leave the right way, which, by God's blessing, he may resist. The "Cavalry Officer" says that Newton was an astrologer: this we never heard before, and we never found any trace of it in his writings. We hope the author will tell us how he makes this out.

*How to make Home Happy, &c.* By William Jones. (Bogue).—A season or two since, in one of the pantomimes, when the well-known bank of flowers which spreads into an arbour, expanding into a star, in the centre of which appears a practicable shell, was pushed forward to its place in the centre of the stage, a well-grown lady, in shining gossamer petticoats and a blue velvet waistcoat, was wont to step out, and, on being asked her name and her business, smilingly answered (raising her eyes and dropping her "h"), "My name is Happiness." The incident and the name made every one feel as if something cheerful had come to pass. In like manner, the title of this neatly got-up book will send many to it with expectations of finding in it good-humoured fireside talk, if not startling hilarity. The second title, however, "Hints and Cautions for All," is calculated to damp the first glow,—and, indeed, the volume before us might have been most accurately designated as the "hint" book. What, for instance, are we to make of "Cautions when in Danger of being Drowned," or "Hints to Travellers" in a home-book? We cannot but fancy dim and dreary must be the book—"happiness" in a home where we are enjoined "to keep novels out of the reach of our children,"—because, sweeps on our slashing hither, "they are the corrupters of tender minds." What sort of a place a home would be without "Robinson Crusoe," or "Aladdin," or "Paul and Virginia," we leave Mr. Jones to paint, and his happy congregation to dwell in. The "Five hundred odds and ends worth remembering," which form the Appendix of a book (the best bits in which are extracts from "the original," Miss Martineau, and Mrs. Ellis), are oracular sayings, chiefly pertaining to the housekeeper's room and the housemaid's closet.

*William Shakespeare not an Impostor.* By an English Critic. (Routledge & Co.).—This book comes over us with a cloud of special perplexity,—as a book might do, the object of which was to prove that all men and women really die,—or bearing the title "England no Promontory, but an Island." We could fancy that its author had girt on his armour, moved to despair by England's neglect of Shakespeare, announced so oracularly by M. Janin a few weeks ago. The windmill tilted against, whether in jest or earnest, is Mr. William Henry Smith, who wrote a tract to prove that Shakespeare was Bacon, as our readers may recollect. The writer raises outcries against the German method of analytical speculation, which goes to prove that Naught is everything and everything is naught,—and facetiously starts a notion "that Mr. William Henry Smith and M. Ponsard are one and the same individual." The facetious notion would become serious were M. Hachette or M. Lévy to put forth a shilling railway volume to prove that if Mr. Smith was or was not English, M. Ponsard was French,—and that "Ponsard" was spelt with two syllables, and "Smith" with one. The book is honestly meant; but can its writer conceive that any such book was needed? If he does, the fact is as noticeable as Mr. William Henry Smith's lucubrations.

A few contributions have recently been added to the general debate on education:—*County Education: a Letter addressed to the Right Hon. Earl Fortescue*, by the Rev. J. L. Brereton,—*Birmingham: its Educational Condition and Educational Requirements*, by the Rev. Nash Stephenson,—and *The Work of a Ladies' College*, by the Rev. J. Baldwin Browne.—Collaterally, we have *Hints to Young Governors on Beginning a School*,—*The Stepping-Stone to French History*, by a Teacher,—an introductory lecture delivered in Trinity College, Dublin, by the Rev. J. G. Abeltshausen, *On the Study of Modern Languages*,—and *The Influence of the Revival of Classical Studies on English Literature during the Reigns of Elizabeth and James the First*, being the Le Bas Prize Essay for 1856, by the Rev. Frederick W. Farrar, B.A.—Two little didactic fragments deserve notice,—*Fever Poisons in our Streets and Homes*, by R. Fairman,—and *Friendly Hints to the Working Classes*, both published in Scotland.—The names of the following will recommend them to the scientific "interests" severally addressed:—*On Engraving Collodion Photographs by means of Fluoric Acid Gas*, by Charles Pooley,—*On the Various Methods of Printing Photographic Pictures upon Paper*, by Robert Howlett,—*On Wrought and Cast Iron Beams*, by Thomas Davis,—*Thick and Thin Seeding; or, a New and Scientific Method of Seeding Grain*, by Sigma,—a *Short-hand Handbook*; being *Short-hand made Easy and Useful*, by William Lyle.—Capt. J. W. Crowe has issued a pamphlet, entitled *Our Army; or, Penny Wise and Pound Foolish*, a fragment well worth reading.—Mr. Charles Beggs, in *The Military Resources of Ireland*, traces a plan of armament, organization, and defence which he considers applicable to that country.—Mr. Edwin W. Field, in *Economical Considerations on the Autocracy of the Bar, and on the System of Prescribed Tariffs for Legal Wages*, enters on a subject which is doubtless of considerable importance to the legal profession.—Equally important to another class is the *Statement of the Case of the Civil Servants of the Crown as regards the Superannuation Act of 1834*, prepared under the direction of the late Committee of Civil Servants.—With an ambitious little essay, *On the Evils, Impolicy, and Anomaly of Individuals being Landlords and Nations Tenants*, by Dr. Robert Dick, we may mention a violent pamphlet called an *Exposure of the Attack on Lord Cockburn's 'Memorials'*.—A "Sub-Committee of the Celebration Committee" have published *A Sketch prepared for the Celebration of the Opening of the Grand Trunk Railway of Canada*.—Last among our miscellanies, we may name the most conspicuous,—Mr. Richard Congreve's pamphlet, *Gibraltar; or, the Foreign Policy of England*. It is a proposal to give up Gibraltar, and not to depend on power. How many Englishmen would leap out of their chairs if they thought Mr. Congreve had a chance of being listened to!



## LIST OF NEW BOOKS.

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*Annals of England*, Vol. 3, 6s. 6d. cl.  
*Arnold's (Dr.) Sermons*, Passages from, 8vo. 5s. cl.  
*Barnes's The Church and Slavery*, 12mo. 3s. 6d. cl.  
*Bickerton's Christian Truth*, 8vo. 1s. 6d. cl.  
*Blunt's The Duties of the Parish Priest*, 2nd edit. post 8vo. 7s. 6d.  
*Bonar's A Stranger Here*, 4th edit. 8vo. 5s. cl.  
*Brown on Scotland*, 2nd edit. 8vo. 3s. cl.  
*Burton's Pilgrimage to El Medinah and Meccah*, 2nd edit. 3 vols. 3s. cl.  
*Cook's Cookery*, 8vo. 1s. 6d.  
*Coulson on Diseases of the Bladder*, 8th edit. 8vo. 10s. 6d. cl.  
*Cunning's Sabbath Readings on the Romans*, 8vo. 4s. 6d. cl.  
*Days of my Life*, by Author of 'Margaret Maitland', 3 vols. 3s. 6d.  
*De Fivaz's New Grammar of French Grammar*, 10th edit. 12mo. 3s. 6d. cl.  
*Key to ditto*, new edit. 2d. 6d. cl.  
*Ferrier's Caravan Journeys in Persia, Herat*, 2nd edit. 8vo. 3s. cl.  
*Forbes's Nature and Art in the Cure of Diseases*, post 8vo. 6s. cl.  
*Gardiner's (Allen F.) Memoir by Marsh*, 8vo. 5s. cl.  
*Garratt's Marvels and Mysteries of Instinct*, 2nd edit. 8vo. 4s. 6d. cl.  
*Goodrich's Recollections of a Lifetime*, 3 vols. 8vo. 3s. cl.  
*Hall's Principal Roots of the Greek Tongue*, 3rd edit. 12mo. 5s. cl.  
*Hemphill's Freida the Jongleur*, 3 vols. post 8vo. 3s. 6d. cl.  
*Jones's Basket of Fragments*, 8th edit. 8vo. 6s. cl.  
*Kingsley's Two Years Ago*, 3 vols. 8vo. 3s. 6d. cl.  
*Legend of the Wandering Jew*, illust. by Doré, folio. 12s. half-bd.  
*Long Vacation Ramble in Norway and Sweden*, 8vo. 6s. 6d. cl.  
*Newton's The Heavenly Life*, ed. by Bellie, 2nd edit. 8vo. 6s. cl.  
*Oliver's Magisterial Synopsis*, 5th edit. 8vo. 5s. cl.  
*Parlour Library*, Brown's Edgar Huntly, 1s. 6d. bds.  
*Pfeiffer's Valseria, or a Midsummer Day's Dream*, 8vo. 6s. cl.  
*Practical Sketches of the Polish Mind*, 8vo. 2s. 6d. bds.  
*Railway Library*, Marryat's Phantom Ship, 1s. 6d. bds.  
*Row's Nervous Diseases, Liver Complaints*, 8vo. 15th edit. 2s. 6d.  
*Shakespeare not an Imposer*, by an English Critic, 8vo. 1s. 6d.  
*Sherwood's (Mrs.) Life*, ed. by her Daughter, 2nd edit. 8vo. 10s. 6d.  
*Stegall's First Lines for Chemists and Druggists*, 2nd edit. 3s. 6d.  
*Tooke's Diversionary Reader*, new edit. 8vo. 10s. 6d. cl.  
*Wright's Vocab. and Exercises on 'Seven Kings of Rome'*, 2s. 6d.

## ON THE DATE OF THE ECLIPSE OF THE SUN WHICH TERMINATED THE SIEGE OF LARISSA BY CYRUS.

Mr. Bishop's Observatory, Regent's Park, Jan. 31.  
 SOME time since I was induced to make an attempt to determine the most probable date of the eclipse of the sun which is thus recorded by Xenophon, in the *Anabasis* III. 4, 8, as having terminated the siege of Larissa:—"This city when besieged by the King of Persia, at the time the Persians were wresting the empire from the Medes, he could not make himself master of by any means; when it happened that the sun obscured by a cloud disappeared, and the darkness continued till the inhabitants being seized with consternation, the town was taken." That the phenomenon alluded to in this passage was really an eclipse of the sun appears hardly to admit of doubt; and I shall assume what most astronomers will be disposed to grant, that the eclipse must have been total to produce effects which would be likely to create any consternation, or even to excite attention under the circumstances described. Those who have witnessed a total eclipse will be at no loss to understand why this condition is insisted upon. An annular eclipse is hardly admissible, since Xenophon expressly states "the sun disappeared." We must, therefore, look for a total eclipse at or very near the assumed position of Larissa or Nimroud, in longitude 42° 8' east of Greenwich, and latitude 36° 16' north, 18 miles south of Mosul on the Tigris.

I have no intention of asking you to allow me space in the present communication for the numerical details connected with this inquiry. It will shortly be possible to bring modern theory to bear upon the subject in a more convenient form than I have been able to do, when we are in possession of the Lunar Tables of Prof. Hansen and the Solar Tables preparing by M. Le Verrier. My object is rather to point out what appears to be the most probable date for the eclipse of Xenophon:—the circumstances attending which may be further investigated when the improved tables are available.

I commenced by determining, from the very useful tables of M. Largeteau and Mr. W. Drew Snooke, the particulars of all the conjunctions within the solar ecliptic limits between the years B.C. 560 and 520, with the approximate degree of accuracy given by those tables. It was then easy to see which eclipses were likely to have been visible near the Tigris; and such as appeared at all suspicious I submitted to a rigorous calculation, taking into account the important corrections to some of the lunar elements lately introduced by the Astronomer Royal, Mr. Adams and Prof. Hansen. Mr. Adams's correction of Laplace's value of the secular acceleration of the moon's mean motion becomes of great moment in these ancient eclipses, the longitude being diminished thereby a quarter of a degree, and the conjunction delayed from twenty to thirty minutes, so that the

path of the shadow upon the earth's surface is moved to the westward several degrees.

The eclipses which I have looked closely into are those of B.C. 557, May 19; 556, November 1; 547, October 23; 534, August 31; and 531, June 30. In 556 the line of central and total eclipse commenced upon the earth in long. 61° 27' W. and lat. 46° 32' N., and ended in 84° 46' E. and 18° 28' N., the sun being centrally eclipsed on the meridian in long. 24° 24' E. and lat. 21° 59' N. Hence it is obvious the path of totality was far to the south of the Tigris.

The eclipse of October 23, B.C. 547, has, I believe, been commonly supposed to be the one recorded by Xenophon. The modern elements of calculation do not, however, support this view. The total and central eclipse began in long. 2° 48' W. and lat. 76° 38' N.; it fell at noon in long. 38° 34' E. and lat. 54° 44' N., and ended 98° 4' E. in N. lat. 25° 8'. When passing the meridian of Mosul, it was consequently higher in latitude than that place by 14°, and could not produce any marked diminution of daylight. The other eclipse of B.C. 547 was not visible in this part of the world, and we may therefore conclude that the fall of Larissa did not take place in this year.

The eclipse of B.C. 534, August 31, was annular; but I have made the accurate calculation from its having been once brought forward as the one in question. In long. 35° 51' E. the lat. of the central line was 24° 34' N., and it ended in long. 49° 56' E. and lat. 20° 53' N., so that the eclipse may be at once rejected.

On June 30, B.C. 531, the line of central and total eclipse commenced in long. 81° 30' W. and lat. 1° 15' S., and ended in long. 50° 42' E. and lat. 8° 46' N., the sun being on the meridian at the middle of the eclipse in long. 17° 47' W. and lat. 28° 0' N. This date is consequently inadmissible.

There remains the total eclipse of B.C. 557, May 19, which appears more likely to have been the one mentioned by Xenophon than any other within the forty years included by my investigation. Although the elements adopted do not bring the zone of totality within 250 miles from Larissa, it is not improbable that a new calculation on more refined data may considerably diminish this distance. The central eclipse began in long. 89° 4' W. and lat. 9° 14' N., occurred at noon in long. 23° 11' W. and lat. 38° 31' N., and passed over the following points:—

| Longitude. | Latitude.  | Sun's Zenith-Distance. |
|------------|------------|------------------------|
| 9° 26' E.  | 39° 47' N. | 46° 40'                |
| 35° 45' "  | 38° 53' "  | 73° 9' "               |
| 41° 28' "  | 29° 28' "  | 78° 48' "              |
| 49° 30' "  | 29° 28' "  | 86° 37' "              |
| 58° 3' "   | 28° 14' "  | 90° 0' "               |

I find as points in the north limit of the total phase,—

| Longitude. | Latitude. |
|------------|-----------|
| 35° 37' E. | 34° 5' N. |
| 41° 55' "  | 32° 10' " |

Wherefore, the diameter of the belt of totality in the direction of the meridian of Mosul scarcely exceeded 30 miles, and its northern boundary would pass 260 miles south of the assumed position of Larissa. The central line, consequently, made a nearer approach to that place in the eclipse of B.C. 557 than in any of the other total eclipses which happened between the years B.C. 560—520; and it will no doubt be worth while to examine more closely, when we are able to apply in a convenient form all the results of modern theory. I am not very sanguine that this eclipse will eventually be found to pass over Larissa, supposing its site to have been as above given, because it is scarcely probable that the elements I have employed will require corrections of sufficient magnitude to raise the central line so much higher in latitude; but if it should not be found to do so—admitting still that the phenomenon which surprised the inhabitants of Larissa must have been a total eclipse—it will be necessary to seek for one beyond the limits of time I have taken,—an alternative which, I imagine, would be opposed to the views of chronologists generally.

J. R. HIND.

## SCIENCE AND THE GOVERNMENT.

THE Council of the Royal Society has had for some time under consideration the position of Science and its cultivation in this country; and it has been resolved to accept the following resolutions, which have been transmitted by the President of the Royal Society to Lord Palmerston:—

"1. The President and Council regard with much satisfaction the steps already taken in the Universities for advancing the study of Physical Science by including several branches of it in the Public Examinations, and express their hope that the improvement thus introduced may receive the extension which the interests of science require, and that the public schools may be thereby induced to make Physical Science an integral part of their course of education.

"2. The President and Council recommend that the establishment of classes in Metropolitan and Provincial Schools, where those who have not the means or opportunity of studying at the Universities may be taught the elements of Physical Science on a systematic plan, be promoted by grants from Government in aid of such funds as may be locally contributed for that purpose.

"3. That the formation of Provincial Museums and Libraries be encouraged in like manner, and that Provincial Lectures, accompanied by examinations, be established in Great Britain in towns which request this assistance and engage to provide a part of the expense,—such lectures to be in aid of the schools above mentioned, so that by means of the two combined, a sound knowledge of the principles and applications of science may be systematically taught.

"4. That duplicate specimens from the British Museum and other institutions supported at the public expense be distributed to Provincial Museums.

"5. That national publications bearing on science be more extensively circulated than they are at present, by additional donations to Societies and individuals engaged in the cultivation of science.

"6. That the sum placed annually by Parliament at the disposal of Government for the reward of Civil Services, 'useful discoveries in science, and attainments in literature and the arts,' be augmented; that the portion to be appropriated to science be defined; and that it be sufficiently large to admit of the grant of annuities, of the nature of good service pensions, as rewards of eminent scientific merit.

"7. That the sum placed at the disposal of the Royal Society for the advancement of science be not necessarily limited to the annual grant of 1,000*l.*, when on any occasion special reasons may be assigned for an additional sum.

"8. That scientific officers shall be placed more nearly on a level, in respect to salary, with other civil appointments as are objects of ambition to educated men.

"9. The President and Council regard with much satisfaction the steps already taken for the concentration of the principal scientific Societies in Burlington House; and trust that the period is not far distant in which permanent accommodation will be afforded to the principal scientific Societies in buildings to be erected near the same site, and in pursuance of the same general plan.

"10. While it may not be expedient to interfere in any way with the functions confided to the President and Council of the Royal Society, in reference to the distribution of the Parliamentary Grant, or with the ancient and recognized relations between the Royal Society and the Government, at the same time it appears to the President and Council that much benefit would arise from the formal recognition of some Board, which might advise the Government on all matters connected with science, and especially on the prosecution, reduction, and publication of scientific researches, and the amount of Parliamentary or other grants in aid thereof; also on the general principles to be adopted in reference to public scientific appointments; and on the measures necessary for the more general diffusion of a knowledge of Physical Science among the nation at large; and which

might be consulted by the Government on the grants of pensions to the cultivators of science.

"11. Assuming that the above proposal should meet with the approval of Her Majesty's Government, it will be desirable to ascertain what mode of constituting such a Board would inspire them with most confidence in its recommendations. Two modes may be suggested in which such a Board might be organized:—first, the Government might formally recognize the President and Council of the Royal Society as its official adviser, imposing the whole responsibility on that body, and leaving it to them to seek advice, when necessary, in such quarters as it may best be found, according to the method now pursued in the disposal of the Parliamentary Grant of 1,000*l*. The second method would be to create an entirely new Board, somewhat after the model of the old Board of Longitude, but with improvements. The question as to which alternative shall be adopted is properly a subject for the consideration of the Government.

"12. Such of the above recommendations as involve the expenditure of money might be eventually carried out by appropriating to this purpose a certain proportion of the fees received from the grantees of Patents, after providing for all expenses which ought to be defrayed from that source. The President and Council are satisfied that no application of these fees could be devised more appropriate than the devotion of a portion of them to the encouragement of abstract science, to which practical art is under so many and such important obligations."

#### OUR WEEKLY GOSSIP.

Dr. Acland's proposal to remove the books of the Radcliffe Library to the New Museum—and to attach the present edifice to the Bodleian—is worth consideration as an example of what may be done elsewhere. The covered way could be built fire-proof, so as to close the reading-room from the library. This would enable the Trustees to open the Bodleian at night! The Radcliffe building is spacious, airy, well lighted, dry, capable of gas; and is large enough, we suppose, to contain all books of reference, as well as all books of a popular kind—such as collections on the literary and political history of England. Nothing could be easier or more reasonable than to allow students of the morning—the very short Oxford morning—to return to their desks in the evening and work away until nine or ten, as the rule might be. Gentlemen sometimes ride hundreds of miles for a few hours' consultation at the Bodleian—many from London, some from Edinburgh and Dublin—not a few from Paris, Berlin, and Vienna—and on these gentlemen the short hours of study press like a real calamity. If the reading-room were carried over the street to the Radcliffe, the reasons now urged for closing at an early hour would disappear; and the literary student would be able to glean in a week all that he can now glean in two or three weeks. In itself this gain would be great. But the chief value of such a reform, in our eyes, would be its effect in London. The British Museum requires its detached reading-room—its Radcliffe Library—accessible at all times, without risk to the priceless collection of books and papers. Let us have the inner reading-room, if need be, for day workers; but we must sooner or later have another reading-room,—detached from the mass of present buildings,—for night readers; and we shall not be sorry to feel the impulse of popular change come upon us from Oxford.

Monday, the 23rd of March next, has been fixed by the Council of the Society of Arts for the opening of the Ninth Annual Exhibition of Recent Inventions.

Ladies are invited to the first *soirée* of the Society of Arts this season: this day (Saturday) week, February 21. A second *soirée* will be held in the Society's rooms on Wednesday, May 8, at which gentlemen alone will attend.

Mr. Ewart, we are told, prematurely announced the success of the Haslingden Free Library. The small rate-payers have crushed the large rate-payers, as at Hull; and Haslingden must wait a year in patience. One informant tells us "great

excitement and great intimidation prevailed"; and he adds, that the more respectable rate-payers demand a poll, with the ballot, as a safeguard against mob dictation. Mr. Ewart—whose courage and self-denial have brought him a large measure of success already—will see in this new instance a confirmation of the principle claimed at Hull and elsewhere—the appeal to a poll of all the rate-payers. What has been done under the Libraries Act has been done so well, and with results so beneficial to the operative and intelligent classes, that we perhaps are a little too impatient with temporary failures.

Mr. Ruskin defends—and explains—his epithet "pale gentian."—

"Denmark Hill, Feb. 10.

"If your Correspondent 'Y. L. Y.' will take a little trouble in inquiring into the history of the gentian, he will find that, as is the case with most other flowers, there are many species of it. He has seen the dark blue gentian (*Gentiana acaulis*), because it grows, under proper cultivation, as healthily in England as on the Alps. And he has not seen the pale blue gentian (*Gentiana verna*), shaped like a star, and of the colour of the sky, because that flower grows unwillingly, if at all, except on its native rocks. I consider it, therefore, as specially characteristic of Alpine scenery, while its beauty, to my mind, far exceeds that of the darker species. I have, &c., J. RUSKIN."

The reprinters of books, in England and America, are so nimble in their use of disguises that, with every care, the reader for the public is occasionally seduced into treating an old book as a new one, or a new book as an old one. We spoke of Dr. Scoffern's 'Philosophy of Common Life' as "reproduced, we fancy, from the 'Circle of the Sciences.'" Dr. Scoffern writes to say, the work is original; and as he thinks that our cautionary "fancy" may do him harm, we very willingly allow him to correct our doubt.

After having been submitted to public criticism at Marlborough House since the 7th of December, the exhibition of the Soulaques Collection of Italian Art was closed on Saturday last. An offer of sale has been made to the Government for 13,620*l*. with the recommendation that if bought for the nation it may be sent to Manchester. Sir George C. Lewis, we understand, hesitates to purchase the Collection in its entirety. We can sympathize with a gentleman daily besieged—and nightly assailed—by advocates for reduced estimates. We can comprehend his desire to strike off a few thousands here and there from the great bulk of taxation. Yet we confess to a strong feeling for the Soulaques Collection, and are willing to pay our mite towards the burthen its acquisition will lay on the State. Meanwhile, the Institutes are taking up the cause; and the architects have pronounced in their corporate voice against breaking such a work to fragments. They say in their report:—"In conclusion, we have to report that we are unable to contemplate, without the deepest regret, the possibility of such a collection being broken up and scattered into various channels. Each individual piece has its own peculiar value or merit; but when combined with others, as illustrating either the theory or history of Art, so as to complete the chain and connexion of manufacture and Art-illustration, and thus forming a series of the progressive excellence to which such productions have been carried in times past, their worth is much enhanced. If Government were to rely upon the chances of a sale, they would probably be outbid for the best articles by wealthy individuals, who will gratify a taste at a fancy price, and thus the Museums of the nation would have in such an event only the chance of obtaining secondary articles, purchased at greatly enhanced cost."

A friend reminds us that Mr. Ellis, the scientific editor of Bacon, in the edition now coming from the press, though suffering from ill health, is still alive. We had hastily inferred from Mr. Spedding's preface to the first volume, that Mr. Ellis's secession from the work was caused by death.

The author of 'Habet' writes to correct an error of the press.—

"Feb. 9.

"I have read with pleasure your review of my

little work, on the law of Pugilism, because, although you very naturally condemn it, you have written against me in a fair and not ill-natured strain. I feel sure, however, that you did not, in an extract which you have quoted, wilfully make me write nonsense, and state that to cut off a man's fore-foot is mayhem. If you will be good enough to refer to 'Habet,' you will find that the word is 'fore-tooth,' and that I assign as a reason why to deprive a man of his fore-tooth is criminal, that without that portion of his body he is unable to bite off the end of a cartridge in the service of the sovereign. Yours, &c., F. FRED. BRANDT."

Besides the usual annual prizes offered by the Academy of Sciences at Paris for memoirs on various scientific subjects, an extraordinary prize of 6,000 francs is offered this year for an essay on the Application of Steam to the Navy. The essays must be sent to the Secretary of the Institute on or before the 1st of November 1857.

The following correction is placed at the service of our meteorological readers:—"In the *Athenæum* of Saturday, Jan. 31, in the report of a paper read by Mr. Glaisher at the Meteorological Society, I have assigned the highest mean temperature of any day in the month of December in a series of forty-three years, ending 1856, to have occurred on the 8th of the year 1848. This erroneous statement has originated with myself in forming the abstract for your journal. Permit me, therefore, a few lines in your next number to rectify this mis-statement. Referring to Mr. Glaisher's paper, I find that the highest mean temperature on any day in December in the above-mentioned period was 56°, which took place on the 7th of the year 1856.—I am, &c.,—REGINALD S. ADAMS, Assist. Sec. Meteorological Soc."

On the 2nd of this month, the *Académie des Sciences* of France held its annual public meeting, under the presidency of M. Isidore Geoffroy Saint-Hilaire. M. Flourens, one of the secretaries, announced the different "récompenses" which had been decreed by the Academy for the year 1856, —and indicated the subjects of the prizes now proposed. Amongst the prizes awarded we may name the following:—the Lalande Astronomical prize has been divided between Chacornac, Goldschmidt, and Pogson: the first having discovered the planets Leda and Lætitia, at Paris, on the 12th of January and the 8th of February; Harmonia and Daphne being the discovery of the second, on the 31st of March and the 22nd of May; while Isis was discovered by Mr. Pogson, at Oxford, on the 23rd of May. The prize relative to the Insalubrious Arts was given to M. Schrotter, for his discovery of the red phosphorus, by which the dreadful disease, produced by the ordinary phosphorus, in the makers of lucifer-matches, is prevented. The Cuvier prize has been awarded to Prof. Richard Owen, "for having for more than twenty years, by labours the most continuous and of the most elevated order, enlarged the fields of research in comparative anatomy and palæontology." The prizes offered for scientific investigations in future years embrace the mathematical and physical sciences, geology, and physiology. Several prizes are offered for improvements in agriculture,—and by the Bréant legacy has been instituted a prize of 100,000 francs, to "whoever shall find the means of curing the Asiatic cholera, or who shall discover the causes of this terrible plague."

The Emperor of Japan intends to have the mines of his realm worked in a scientific way, and to that end has requested the Dutch government in India to send him a trustworthy European engineer. In consequence of this request, Herr Otto Hugenin, a pupil of the Academy of Delft, has set out, with princely pomp, for Jeddo.

During the past year, the United States Coast Survey has been carried on in all the States and Territories of the Atlantic, the Gulf of Mexico, and Pacific Coast. The Survey is more than half-finished on the Atlantic and Gulf Coasts. Prof. Baiche estimates that from ten to twelve years will find the field-work essentially completed in all the sections but two, which have been recently commenced. A general hydrographic reconnaissance has been made of the coast of California and Oregon. Every harbour has been surveyed in the



Washington territory. The area of the great inland lakes has also been correctly ascertained. Their total length is 1,534 miles, and they cover an area of 90,000 square miles. Lake Superior at its greatest length is 355 miles; its greatest breadth, 160 miles; main depth, 938 feet; elevation above the sea, 672 feet; area, 32,000 square miles. Lake Michigan is 360 miles long; greatest breadth, 108 miles; main depth, 900 feet; elevation, 657 feet; area, 20,000 square miles. Lake Huron, greatest length, 200 miles; greatest breadth, 160 miles; main depth, 300 feet; elevation, 574 feet; area, 20,000 square miles. Lake Erie, greatest length, 250 miles; greatest breadth, 80 miles; main depth 200 feet; elevation, 555 feet; area, 6,000 square miles. Lake Ontario, greatest length, 180 miles; breadth, 65 miles; main depth, 500 feet; elevation, 262 feet; area, 6,000 square miles.

The Royal Library at Berlin is said to have made a valuable acquisition. If we may believe the assertions of the bibliographers, only two copies (both of them incomplete) of a book printed with wooden plates were known hitherto to be in existence. A third, and a perfectly complete one, has recently been discovered by the well-known antiquary, Herr Hess, of Ellwangen in Württemberg, who has sold it, for a sum of 400 thalers, to the highest bidder, the Royal Library at Berlin.

On the subject of Carols, Mr. Fyfe has addressed to us an angry letter. Our remarks were not intended to offend; and we accept his assurances of his local renown, competency, and scholarship. Nevertheless, he is in error. He accuses us of ignorance in saying of "Prince Charles of Normandy" that he had anything to do with the exclusive application of the term "Carol" to the songs of Christmas. We could never have said anything of the sort; for we never heard of such an individual, except the tailor's son, who, under that title, wished to pass himself off as Louis the Seventeenth. We said that to certain productions of Charles, Duke of Orleans, the term *Caroles* had been applied, and that the term had been given to old Christmas songs, which did not appear to have been previously classed under that name. Mr. Fyfe insists that we made a challenge, and he undertakes to prove that we are in the wrong. He formerly cited Spenser; he now cites "a Carolle of Hunting, by Dame Juliana Berners," first printed in 1486. As we know nothing of Mr. Fyfe's Norman prince, we cannot tell what this "carolle" may prove against him; but, inasmuch as the Duke of Orleans had sung his songs and quitted England forty years before Dame Juliana Berners's Carol was given to the world, we are pretty sure Charles could not have drawn his titles from her. When all lovers of poetry were talking of the *Caroles* of Charles of Orleans, there was nothing wonderful in the fact that the verses of Dame Juliana should have been classed under the same heading. Mr. Fyfe, in demanding justice at our hands, in a far more heroic tone than the occasion required, reminds us of the French poet, who, having applied some strong terms to a company of condemning readers, was waylaid by them in the Rue du Coq Héron, and there beaten with gross impropriety—and gold-headed canes. The bruised lyricist rushed to the Regent, who, having heard his story, asked him what he demanded. "That justice should be done," he said.—"Humph!" rejoined the Duke, with a smile, "I think it has been very well done already." A Correspondent, whose knowledge of Carols is undoubted, states that "a carole in early French—as early certainly as the twelfth century,—and from thence in old English,—meant that description of dance in which the party, ladies and gentlemen alternately, took hands and danced in a circle. The verb *caroler* signified to dance in that way. It was the most usual kind of dance. *Carole*, in the secondary sense,—which, I believe, arose in the fourteenth century, perhaps not far from the close of the century,—meant properly the sort of song which they often sung in these dances. The application to a Christmas Carol is, I think, a good bit later, but I am not quite clear as to the period."—This is in accordance with what we at first stated.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission, 1s. Catalogue, 6d. GEORGE NICOLL, Secretary.

THE FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY is NOW OPEN, at the Gallery of Painters in Water Colours, 5, Pall Mall East.—Morning, 1s.; Evening, 6d.

MR. ALBERT SMITH'S MONT BLANC, BADEN, UP THE RHINE, and PARIS, is NOW OPEN EVERY EVENING (except Saturday), at Eight o'clock.—Stalls, 2s.; Area, 2s.; Gallery, 1s. Stalls to be secured at the Box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge.—The Morning Representations take place every Tuesday and Saturday, at Three o'clock.

Mr. W. S. WOODIN'S OLIO of ODDITIES, with new Costumes and various Novelties, vocal and characteristic, every Evening (Saturday excepted), at Eight. A Morning Performance every Saturday, at Three. Private Boxes and Stalls may be secured, without extra charge, at the Box-Office, POLYGRAPHIC HALL, King William Street, Charing Cross. The Hall has been entirely re-decorated.

GENERAL TOM THUMB has scarcely undergone the slightest change in features, voice, or size, since he appeared Three Times before Her Majesty at Buckingham Palace thirteen years ago, and exhibited before 600,000 of the Nobility and Gentry in London. Hundreds who knew him intimately at that time recognize him daily. His intellect has vastly expanded. His Songs, Dances, Statures, Imitations, &c. in numerous Costumes, are peculiarly enchanting. His Miniature Equipage promenades the streets. The Costly PRESENTS received from Her Majesty and the Crowned Heads of Europe are exhibited to his visitors. THREE EXHIBITIONS EVERY DAY and EVENING in the beautiful PRINCE OF WALES BAZAAR, 209, Regent Street, near Conduit Street.—HOURS CHANGED.—From 12½ to 3, 3½ to 6, and 7½ to 9 o'clock. Doors open half an hour in advance.—Admission, 1s., regardless of Age; Stalls, 2s., Children half-price.

Dr. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—OPEN, for Gentlemen only, from 10 till 10. Containing upwards of 1,000 Models and Preparations, illustrating every part of the Human Frame in Health and Disease, the Races of Men, &c. Lectures are delivered at 12, 3, 4, and half-past 7, by Dr. Saxtorf, F.R.S., &c.; and at a Quarter-past 8, by Dr. KAHN. Admission, One Shilling.—Catalogue, containing Lectures as delivered by Dr. Kahn, gratis.

## SCIENTIFIC

### SOCIETIES.

GEOGRAPHICAL.—Feb. 9.—Sir Roderick I. Murchison, President, in the chair.—Lieut. W. Chimmio, R.N., Dr. Dobie, R.N., H. S. Keating, Esq., M.P., Capt. Yule, and J. M. Airey, J. B. Brasted, Dalton F. G. Dalton, J. Gilchrist, and J. S. Glennie, Esqs., were elected Fellows.—The papers read were:—"Notes on the Route from Bushire to Shiraz," by Lieut.-Gen. W. Monteith.—"Observations on the Geography of Southern Persia, with reference to the pending Military Operations," by Col. Sir Henry Rawlinson. By a curious accident, the place where the English troops came into collision with the Persians was the most interesting, in an historical and antiquarian sense, of any in the country, and had formerly been the chief place along the coast of the Persian Gulf; and the fort of Rushir was said to be built by, or was called, the "Fort of Nebuchadnezzar." The Persian Gulf, from the earliest times, had always been the great route of communication between India and Europe; and the author proceeded to explain the situation of the different great commercial emporia from the most ancient up to the present times. The coasts of the Persian Gulf contained a belt of low land throughout, with mountains at a short distance, varying from ten to thirty miles. At Bushire it was about twenty-five miles. Having been a good deal in Persia, he was satisfied that they might take guns anywhere, so long as they were not opposed; by putting a regiment on to a gun, they might take it on through the passes; but the roads in Persia he knew were extremely bad. At the same time, he should say that it was quite impossible to force the passes alluded to by General Monteith in the face of an enemy. Should Government be determined to act with effect on Persia, quite another route must be taken. The army must, in fact, land higher up the Gulf, at Mohammerah, and proceed to Shuster. Sir Henry Rawlinson then gave a general description of the passes and of the water-line along the coast; and with regard to the inhabitants, confirming the statement of General Monteith, that the native tribes in the mountains were amicably disposed towards this country, and were anxious to enter into friendly relations with us. Some of those tribes could bring a force of 4,000 or 5,000 men into the field. With regard to the position of Herat, upon which some doubt had been thrown of late, Col. Rawlinson said that it had been well ascertained by Col. Saunders, and was, long ago, correctly laid down in our best maps, such as Walker's Map of the North-West Frontier of India,

Arrowsmith's, &c. Herat had, in fact, never belonged to Persia.—Mr. Layard quite agreed that, if the war upon which we were now engaged was to be continued, the seat of our operations, or rather the position which our army must hold, must be transferred from Bushire to the upper country. Mr. Layard then proceeded to give an interesting narrative of his travels in Persia, and of the incidents and adventures he had met with in his intercourse with the native tribes.

GEOLOGICAL.—Jan. 21.—Col. Portlock, R.E., President, in the chair.—C. Greaves, G. A. Ibbetson, and C. F. A. Courtney, Esqs., were elected Fellows; and M. E. Lartet was elected a Foreign Member.—The following communications were read:—"On some Fossiliferous Ironstone occurring on the North Downs," by Mr. J. Prestwich,—"Notice of the Occurrence of a Malacostracous Crustacean, and of a new Chiton in the Magnesian Limestone of Durham," with Remarks on some other Permian Fossils," by Mr. J. W. Kirkby.

SOCIETY OF ANTIQUARIES.—Feb. 5.—The Earl Stanhope, President, in the chair.—A donation of several Proclamations of the reigns of Elizabeth, James, and Charles the First was announced from Mr. J. More Molynieux.—Mr. Parker read a communication on the subject of "Choirs and Chancels," as a pendant to Mr. Ashpitel's remarks read at a previous meeting.

HORTICULTURAL.—Feb. 3.—Rev. L. Vernon Harcourt in the chair.—The following were elected Fellows:—Mrs. Brooks, Mrs. Dorin, W. Dod, E. Chadwick, Dr. Falconer, F. D. Lambert, J. C. Walton, J. Ruck, J. R. Webb, W. Phillips, J. S. Law, T. How, J. Harpur, Dr. T. Thomson, H. R. Baines, R. Mangles, F. Cook, T. Best, J. Holmes, Esqs., Messrs. A. G. Sutton, W. Cutbush, C. Lee, G. S. Rogers, W. Hurst, and M'Pherson.—Mr. Standish sent an example of the double-flowered *Camellia reticulata*—a variety which the Chinese were known to possess, but which has never before been introduced to this country. It was sent to Bagshot by Mr. Fortune from the north of China. It resembles *reticulata* in leaf, the flower is a vivid crimson and quite double, and the plant is said to be a much better grower than even that gigantic kind; a bloom on a strong plant about three weeks since was reported to measure 5½ inches across, and to be perfectly double.—Of fruit there were some admirable exhibitions. Mr. Jones sent a noble Black Prince pine-apple, weighing 6 lb. 10 oz.; and Mr. Ingram, of the Royal Gardens, a handsome smooth-leaved Cayenne pine, weighing 6 lb. 12 oz. The last-named exhibitor also furnished a dish of new West's St. Peter's grapes, black as sloes, and though small, beautiful specimens for this early season.—The great exhibition of grapes was, however, contributed by the Duke of Sutherland. It consisted of White Tokay, plump and beautiful,—Muscat of Alexandria, fine bunches just beginning to shrivel, and having that rich golden yellow colour which it is so desirable to find in this variety,—and Black Barbarossa.—Earl Spencer produced examples of Brussels sprouts, to prove what his gardener has often asserted, that this vegetable could be had as fine from home-grown seed as from that imported from Belgium. The specimens shown, which were in every way excellent, were stated to have been raised from seed, the stock of which had been in the possession of Mr. Judd's family for thirty years. The seed from which the specimens shown were raised was saved in 1849; it was therefore seven years old, a proof that good seeds do not lose their vitality so soon as many believe.—A beautiful bunch of the Cavendish Banana was exhibited by Mr. Stone, and what is somewhat unusual the whole of the pods of which it was composed were quite ripe.—A young stem of the rice-paper plant (*Aralia papyrifera*), cut in the Island of Formosa by Mr. Fortune, was exhibited by that gentleman. It was stated that there is now no doubt that Formosa yields the greater part of the rice-paper of commerce. This substance, he added, is largely consumed in the Canton and Fokien provinces. In the city of Foo-Chou foo, every lady wears artificial



flowers made from it. It is estimated that this place alone consumes about 30,000 dollars worth of it annually! The cheapness of the article shows that it must be abundant in its place of growth. One hundred sheets, each about three inches square, can be bought for about three halfpence. Rice paper itself is the pith of the plant cut into thin plates by the Chinese.—Dr. Lindley briefly described Boucherie's process of charging timber of inferior quality with substances which rendered it nearly equal to oak.

**ROYAL SOCIETY OF LITERATURE**—Feb. 4.—The Lord Bishop of St. Davids in the chair.—The Rev. J. J. Perowne and the Rev. F. H. Dale were elected Members; H. R. H. the reigning Grand Duke of Oldenburg and Gennaro Riccio, Giudice, of Naples, were elected Honorary Members.—Mr. Vaux read an account of three Coptic MSS., lately deciphered by C. W. Goodwin, Esq., containing notices, in the Sahidic dialect, of the Martyrdom of Justus, of his wife Stephanon, and his daughter Sophia, during the time of Diocletian; and also of the martyrdom of Chamoul in the Thebaid, about the same time. Both the originals are in the British Museum. The third contained a memoir of a deed of gift, together with the dedication of a child, to the monastery of St. Phabamon. There is great doubt as to the period when these documents were written; but, though imperfect, they are, like all Coptic MSS., of great rarity.—Mr. Vaux read a memoir he had drawn up of the progress of Assyrian discovery during the last year, in which he pointed out the success which had attended the printing of the cuneiform historical documents, under the superintendence of Sir Henry Rawlinson; and the remarkable coincidence in the determination of the meaning of the most important records, as evidenced by the translations lately published by Mr. Fox Talbot.

**CHEMICAL**—Feb. 2.—Dr. W. A. Miller, President, in the chair.—Messrs. T. J. Herapath, F. T. Conington, C. Hanbury, and J. Jones were elected Fellows.—Mr. E. A. Hadow read a paper, 'On the Detection of Alum in Bread.' The author showed conclusively that the method frequently adopted for the separation of alum, namely, by digestion in cold water, was altogether fallacious. He considered Kuhlman's method as perfectly satisfactory, though somewhat troublesome; and suggested a summary mode of detecting alum, founded on the mordant properties of aluminated bread, which was found to retain and brighten the colouring matter of logwood to an extent sufficiently distinctive.—Dr. Gladstone read a paper, 'On the Use of the Prism in Qualitative Analysis.' He showed that, by its use, colour might be relied upon as a means of analysis to a much greater extent than might be supposed; that, as a general rule, all the compounds of the same base or acid have the same effect upon the spectrum; that perfectly characteristic prismatic appearances may often be recognized; and that, under any circumstances, the transmission of a particular ray would prove the absence of bodies which, in ordinary combination, absorb that ray.

**INSTITUTION OF CIVIL ENGINEERS**—Feb. 10.—J. Locke, Esq., M.P., V.P., in the chair.—The discussion on Mr. W. B. Adams's paper 'On the Varieties of Permanent Way practically used on Railways up to the Present Time,' and on Mr. Parson's paper, 'On some Recent Improvements in the Permanent Way of Railways,' occupied the evening.

**SOCIETY OF ARTS**—Feb. 11.—T. Webster, Esq., in the chair.—The paper read was, 'On the Application of Rails for Horse Traffic in the Streets and Environs of London, and also for Railway Branches,' by Mr. W. B. Adams.

#### MEETINGS FOR THE ENSUING WEEK.

**Mon.** Chemical, 8.—'On the Valuation of Nitre,' by Profs. Abel and Bloxam.—'On Thermo-Electric Couples,' by Mr. Adie.  
**Tues.** Institution of Civil Engineers, 8.—Renewed Discussion upon the 'Permanent Way of Railways.'  
—Statistical, 8.—'On the Duration of Life among Lawyers,' by Dr. Guy.  
—Linnean, 8.—'On a new Species of Euplectella from the Seychelle Islands,' and 'On the Characters and Subdivisions of the Class Mammalia,' by Prof. Owen.  
—Royal Institution, 3.—'On the Sense of Touch,' by Prof. Huxley.

**Wed.** Royal Society of Literature, 41.  
—Society of Arts, 8.—'On a new Electric Induction Coil,' by Mr. Heaver.  
**Thurs.** Numismatic, 7.  
—Society of Antiquaries, 8.  
—Royal, 8.  
—Philological, 8.  
—Royal Academy, 8.—'Painting,' by Prof. Hart.  
—Royal Institution, 3.—'On Sound,' by Prof. Tyndall.  
**Fri.** Geological, 1.—Anniversary.  
—Royal Institution, 8.—'On the Relation of Science to Ornamental Art,' by Mr. Drosser.  
**Sat.** Asiatic, 3.  
—Royal Institution, 3.—'On the Origin and Progress of Life on the Globe—Invertebrata,' by Prof. Phillips.

#### FINE ARTS

##### BRITISH INSTITUTION.

The first-fruits of the Art-harvest of the year is a better exhibition than usual. There are one or two pictures of great excellence, and a good many works by younger men of more than average care and cleverness.

The most ambitious picture—the only one approaching, in fact, epic and high poetry, or attempting anything without dress or furniture as garnish—is Mr. F. Dillon's *The Colossal Pair, Thebes* (No. 1). He has painted the two colossal, shapeless, discredited figures that guard the Memnonium as they appear, vast and gloomy, in a desert sunset. At the feet of their Titanic thrones the stagnant water left from the last inundation glooms and darkens. On one side of the granite figures, that catch just a faint brazen tinge of the orange bar of sunset far away, lies the skeleton of a camel, its empty ribs reddened by the light. On one side the orange, deepening to crimson and streaked with grey, melts, on the other, into the twilight and dusky blue of the cooler night—night that will bring fresh dews to the green rice-leaves and to the lentils, faint and flaccid with the heat. One star, too, has risen, and the scene is quiet and calm, with a sense of bygone glory and faded majesty. The decay is blank and vast. We stand here as beside the tomb of an empire, and these great silent figures are the mutes,—eternal sentinels at the door of Egypt's vault.

A very excellent, dramatic, and well-selected picture is Mr. Hall's *Molière reading his Comedies to his Housekeeper* (453). This is a good subject well treated, though with no attempt at traditional composition. The pyramidal is forgotten, and the figures are balanced just as one's fire-shovel matches one's poker. Mr. Hall has made La Forêt a well-dressed, smart housekeeper, and not the smudgy old laundress, leaning on a broom, of Tony Johannot. In a pleasant rococo room, striped here and there and all in a flicker with morning sun (though the gilt clock does point to two), on each side of a table, sits the actor and his simple critic. She, with the high lace head-dress of Louis Quatorze's early reign, flings back her head in a roar of honest, uncontrollable laughter. Her eyes are closed with pleasure, and her white teeth show her real delight. She shakes and holds her sides. She suffers from the pain of uncontrollable mirth. Molière, with his dark face and large keen eyes, watches her with the sly pleasure of a satisfied wit. "This will bring down the house," he thinks, and he rejoices to think of La Vallière clapping her hands in childish pleasure at the mad pranks and lies of Scapin, or the misery, terror, and suspicion of Oronte. Behind the open door is Poquelin's coquettish wife, stopping the laughing page who is bringing in lunch, his white teeth shining in opposition to his brown cheek, which is reddened like a Catherine pear, "the side that's next the sun," as Suckling has it. The fittings of the room and the detail are well chosen and well painted, though the picture is rather cold and neutral in colour. The housekeeper's gay chintz, the tower of lace over her honest, shrewd forehead, the casket of writings on the table, the post-bag on the floor that is to bear the play to Paris and the manager, the actor's dress, the lace falls at his knees, the blue bows on his square shoes, are all points to remember in a clever picture. With more tone and a stronger sense of warmth the work would have been in its way perfect.

Mr. O'Neill's brace of pictures, *The Two Extremes* (485 and 483), though clever and smartly done, are no contrasts, and have only a professional interest as a professional joke. The fun is minim-

ized, and the Præ-Raphaelite, except for a velvet gown, is hardly different from the Post-Raphaelite. The one is a full-whiskered neat man, leaning back at his easel and sweeping in a colour with his bent and plant brush. A pretty model sits by his side, whose portrait he is taking. The other is a prim conceited looking fellow, painting a Francesca da Rimini group, with a palette covered with miniature specks of colour (this is the great point of the small joke). The picture is a hard ascetic looking thing, but not even caricatured as it might have been. The idea was worth a moment in *Punch*, and that is all. The execution, however, is good, and the second group of models beautifully painted.

Mr. Frith is scarcely robust enough to paint Othello. He is not a man of war from his youth, though no one can give better all the sparkle and *agacerie* of the fairest footed giasette. The shadow of eyelashes and the *morbidité* of a blue eye he knows well and can reproduce, but for Othello he is nowhere. His *Plant Hour* (180) is the love scene of Othello and Desdemona, with an affected title in bad English. Othello has a wooden or bronzy look and cast-iron features. The fact is, the great general does not look painted from life, and is neither Moor, Hindoo, nor Ethiopian. The face is a cleverly painted face; but one can see the artist was all agony to get to Desdemona's face, though that lady is not Venetian or Italian at all, but pure blushing English, and very pretty too. Beautifully graduated are the greys of the cheek and chin, exquisite is the deep carnation of the lips. More Rosalind though than Desdemona, more Olivia, more Viola, more Celia,—more anybody than the snow-necked daughter of the much-wronged senator Brabantio. This is not the face that watches one from behind the black shutters of the gondola.

We are sorry that the only Scripture subject in the Exhibition should be no better than Mr. Tuson's *Raising of Jairus's Daughter* (203). The disciples are of a low modern type:—Our Saviour is ill drawn, and the only redeeming point of a dull and pretentious picture is the expression of the recovering maiden. It is inquiring, reverent and awe-struck.

Thus away,

The thing is gilded loam and painted clay.

*An English Interior* (166), by Mr. Deane, is a clever, careless bit of painting,—most effective in its quick results, broader and more full of tone than finish can generally be, and full of sentiment and domestic feeling. The mother and child are beautifully expressed, with little effort of Art, yet with the most poetical result.

*A Regiment of Royalist Cavalry at the Battle of Edgehill* (76), by Mr. Gilbert, is remarkable for its sombre tone and suppression of all shine and glare. He reveals here in his old power of expressing multitude and variety. The faces, as usual, are quite secondary to the effects of grouping and light and shade. The broad light on a grey mare's flank, the red and silver of the trumpeter's flag, the dark cloak of a page, the fresh colour of an old trooper's cheek, are the points on which this versatile artist makes us dwell. The long ranks, the advance, the halt, the excitement of expected attack, the consultation, the gallop, no one can hint more cleverly or surely. The long rows of steel caps, with no glister on them, and the great pother of smoke, with the small figures just at its edge, are well-chosen points of the cavalier battle. We lament that Mr. Gilbert's idea of shadow should be masses of lead colour, and his idea of tone muddy and opaque brown.

Mr. Buckner's *Roman Boy* (348) is a great improvement on Mr. Buckner's later works. The face of the noble plebeian is full of intelligence. The eyes are liquid with the presentiment of future love, and lit with all the hope—the god-like hope—of youth, unstained by sin or crime. The tone of colour is rich and transparent,—the red scarf and dark dress are kept under, and seen swimming through a sea of rich glazings and bituminous transparencies.

Mr. Joy's clever pictures, *Brighton Diamonds* (470) and *X. Y. Z. at the Post-Office* (211), are clever. The first is a group of three pretty girls reading and knitting on the

beach at Brighton, just within sight of the Chain Pier. The shadows of the round hats fall on such sweet candid brows;—the chiselled noses, the Grecian lips, and full chins, are beautiful examples of the English maiden. The picture is spoilt by the unpleasant surface of pale purple beach, of a sickly neutral colour, that has neither tone nor purpose. The post-office scene consists of a pretty aside view of a veiled girl receiving a letter from a shrewd, business-like looking man at a post-house window.

In landscape, Mr. Hering's *Island of Murano, Venice* (27), takes a high place. His other pictures display, like this, extreme command over surface-imitation, contrasting with a frail and uncertain painting of foreground buildings and masses in shadow. The *Giudecca, Venice* (302), is an instance of this. The ripple on the water is wonderful,—the distant vessels, too, are pleasant and bright-coloured;—but the buildings to the left are weak, shapeless, and uncertain, and are quite unequal to the truthful shadows of the arch, the sky-surfaces, calm and golden, and the distant evanescent blues.

Mr. G. Lance's "*Beautiful in Death*" (58) is one of his best painted pictures. It is a dead peacock, stretched out in all its emerald splendour under an elm, beside a brook. Nothing can be more exquisite than the painting of this picture; the lighter, hair-like feathers curl and spread, and their colour is just reflected in the brook. The elm trunk is well painted, and the whole work shows positively growing strength and power.

In a peculiar broad style, depending more on the colour of masses than the truth of individual parts, Mr. Branwhite stands pre-eminent for his *Tranquil Stream in Autumn, North Wales* (178). The water is literally pure topaz and gold, with the shadows of the trees,—which are, however, rather too flat and sketchy.

Mr. J. Wolf's *Covey* (255) is a truthful picture, but of an unnecessary size, as snow scenes are not well adapted for Art. The grain of the feathers he paints well, but the snow and icicles are coarse and rough.—The *Fish Market, Rome* (90), by Mr. E. A. Goodall, is exceedingly fresh and natural. The Roman woman at the window, the monk cheapening fish, the flower-girl playing on the ground, the low, massy arch, the picture of the Madonna, are true to Rome, and nowhere else.

The *Gamekeeper's Daughter* (66), by Mr. Underhill, is full of fresh beauty, and Mr. G. Smith's *Spending a Ha'penny* (296) is a favourable example of the painter's style. The idea is good, but the faces are all either vulgar or foolishly simple, and there is no coming together in the composition, which is a mixed mass. The red shawl of the shop-woman spoils the whole.

Of the younger men's works, there are many creditable specimens.—Mr. T. Morten's *Old Cavalier* (457) is piquantly touched.—Mr. F. Weekes's *Meditation* (240), an old country sexton looking at a skull on a tombstone, is thoughtful and humorous.—Mr. Calderon's *Spanish Ballads* (476) is painted with great delicacy and firmness.—Mr. Marks's *Reverie* (148) is careful.—Mr. Clark's *Dead Rabbit* (226) has a Mulreudian sweetness of quiet feeling about the face.—Mr. Stark's *Interior of a Stable* (104) shows great advance.

Of the lesser landscapes, we may mention Mr. Boddington's pleasant *Welsh Woods* (247), so bright and cheerful;—and for miscellaneous works of merit Mr. Cobbett's rather coarse but well painted *Pretty Polly* (496), a senseless subject.—Mr. Pasmore's *Interior* (456), and Mr. Wood's *Place Cordelier* (216) are excellent as ever.—Mr. G. Cruikshank's *Scene from the 'Merry Wives'* (446) is full of boisterous fun.—Mr. Dicksee's *Little Scarecrow* (525) has the lovely face of a country child.—Mr. Oakes's *Caerhân* (547) deserves attention,—and so do Mr. Jutsum's landscapes (196 and 267).

#### NEW PUBLICATIONS.

*The Sunbeam: a Photographic Magazine.* Edited by Philip H. Delamotte. No. 1. Chapman & Hall.

The first number of this magazine contains four illustrations:—*'The Woods at Penllengare,'* by

J. D. Llewellyn; *'The Tournament Court in the Castle of Heidelberg,'* by Sir Jocelyn Coghill; *'Magdalen College, from the Chervell,'* by P. H. Delamotte; and *'The Baptistery, Canterbury Cathedral,'* by J. Bedford. Imperfect in parts, dun, black, spotty, blotched, or in some way halt and lame, each of these photographs has some peculiar beauty and witchery of its own. In the woods we see effects quite unattempted yet in Art. A rude tramway through a covert, the rails dark against the light road, the strong mottled boughs stretching out like the defiant arms and weapons of the wood giants, the mailed trunks, scaled like snakes' backs, the slender rods of the ivy, the fret and tangle of the paths, and the leafless rigging of the lesser boughs, delight us like a poem.—Then comes Heidelberg, sweet ruin of the Neckar, the old home of the Palatine, where the wind murmurs dirges through the rents and rifts that Time's blows, which no one can parry, have made. This is the Tournament Court of Philip the Sincere—rare title of kings, or for that matter, dukes. Look at the gaping hollows now under the grated windows, the roofless tower, the displaced pediment, the unthrone gable. No longer we hear bray of trump and clang of horse, but instead readings of the Red Book and loud execrations of German hotels. To the view of Magdalen College, a view of quiet picture, Mr. Delamotte has appended a portion of a late review of ours, and quoted it as an extract from Shaw's *'Arms of the Colleges of Oxford'*!—The Baptistery is the best view in the book. It is a strange erection, of nobody knows what use. It has a cupola roof, and is usually called the Bell Jesus, from a tradition of its having been erected in memory of an old cathedral bell of the same size lost at sea on its way home from a foreign foundry. Thick bushes of ivy brow it over and shade its toothed open arches and blocked-up windows. It stands in a garden, where tall, melancholy flowers, sadly gay, flout the old arches and the storied panes. The trees press against it with their rough boughs; and Nature seems, in fact, as if trying to grow over and extinguish the dead mass of old religion and old art. Young, fresh, *parvenu* nature, with its wealth of leaves and grass, is eminently reforming and progressive, and does not like the stolid torism of old abbeys and old keeps.

*Don Quixote in his Study.* By L. Price. Patent Photo-galvano-graphic Company.

THE Company's Prospectus announces the Company's mode of operation:—

"The photo-galvano-graphic process of engraving is capable of producing printing plates giving every detail of nature as found in the photograph, or of rendering touch for touch the drawing or painting of the artist and draughtsman. A few weeks are sufficient for the production of finished plates, some of which,—as for example, those from photographic originals—the human hand could never engrave, or, if imitated by manual engraving, would require years of unremitting labour. In the primary steps of the Photo-galvano-graphic process, the operator coats a glass plate with a drawing or painting, suitably prepared with chemical ingredients sensitive to light: the plate so coated is exposed to the light in contact with the print or drawing to be copied. This rilievo plate is then moulded, and the mould placed in the electrolyte battery, producing a thin raised copperplate called the matrix, which serves for obtaining finally by electrolyte the intaglio printing plate."

To our eyes the new process at present is by no means satisfactory. The effect is rather that of indistinct lithograph, dotty and wanting in force and in that rich velvety depth of the simple lithograph; it is troubled and turbid in the middle tint, and shallow in the shadows. Mr. L. Price deserves, however, great credit for his ingenious composition, not quite Spanish enough, and not quite what Cervantes wished, but still, what "will do—will serve." He shows us the Don, seated among his books and armour, meditating with rolling eyeballs on some tremendous sword sweep of Rodomont such as cut a giant in three bits, or levelled a rank of mailed lancers to the ground, somewhere by Roncesvalles or on the sands at Joppa. Of course, the sun, as usual, makes light of the great roll of ribbed matting that serves the poor Hidalgo for tapestry,—of Flemish jug, and the glass that holds his Xeres,—of the fluted corselet, and gorget, spurs, inlaid arquebus, patched morion, rich hilted rapier, and the great two-handed sword, such as the Swiss, and the Poles too, as an old French

Chronicle says, used about this time. A pleasant glimmer is cast on the ivory-bellied lute that hangs on the wall. This is altogether a most ingenious composition, that recalls to us miles of sierra and vega, and squadrons of tasselled muleteers, and scarfed fandango dancers at *posada* doors. We see again the hot fray at Lepanto, the struggle of the red oars, and the shaved heads strung to the yard-arms. We see the stately court, with the Velasquez ruffs and cloaks, the proud mouths, and the sweeping lashes of the beauties' eyes. We hear the clink and fall of swords, the tinkle of guitars, the rattle of rope-ladders, the rustle of silk cloaks, the whispers of masked lovers, the pit-pat of velvet-footed duennas, and the great cry of "St. Iago," that drowns all and wakes us to the fact that—we are only looking at a photograph, by Mr. L. Price, dated Dec. 1856.

*"One, Two, Buckle my Shoe,"* Drawn on Stone by C. R. B. Edinburgh, Edmonston & Douglas.

THIS little book contains some graceful and delicate outline drawings, intended to illustrate the well-known nursery rhymes. There is great scope for amateur artists (particularly ladies) in this pleasant field of fancy. Our fairy stories are worthy the pencil of Retsch; prodigal as they are in situations of the richest humour and the most heart-breaking pathos. The *'Death of the Babes in the Wood'* is the "opprobrium" of artists, just as the cholera is of doctors. We must have in it the highest ideal of the English child, the colours of a Spring heaven, and a hint through shady worlds of forest scenery. *'Cinderella,'* again. Mr. Doyle, or Mr. Leech—would he leave quiet old gentlemen alone—might be at once acknowledged ruler in this bright region of child-art.

**FINE-ART GOSSIP.**—Mr. Hart, Professor of Painting in the Royal Academy, commenced his course of lectures in that institution on Thursday evening last, the 12th inst. The course, as promised by the Professor, will treat of Art, ancient and modern, comprehending also the most rational methods of investigating the principles and analyzing the practice exemplified in the productions of the greatest masters:—to be followed by a summary on the Origin and Progress of the Art of Portrait Painting, with the consideration of the qualifications required in the artist who makes it his pursuit—with the consideration, also, of those attributes imperative to success in its practice.

At a general meeting of the Water-Colour Society, held on the 9th inst., Mr. Samuel Read was elected an Associate. We understand Mr. Read is a painter of architectural subjects, devoting his pencil principally to the illustration of the interiors of Gothic edifices.

Mr. Sheepshanks has executed the deed making over to the State his noble gallery of pictures; we are told, on a condition that is both new and strange; namely, that they shall be open, under reasonable regulations, to the public on *Sundays*.

We have been shown some recent photographic portraits by Mr. Herbert Watkins, of Regent Street,—remarkable for their size and firmness of outline. Mr. Watkins's portraits are "untouched,"—and if less artistic in style than those of some professional photographers, they are equal to the best we have seen in the important quality of likeness.

Mr. M'Dowall has received a commission to execute the Turner monument for St. Paul's. The painter left 1,000*l.* by will for the memorial; and the competition for its execution was confined, we believe, to Royal Academicians.

Art begins to bloom in Australia. At Melbourne an Exhibition of Painting, Sculpture and Photography is now open, of the prosperity of which the local papers speak warmly. Premiums, we see, are to be awarded for the best specimens of paintings in oil, water colours and on ivory; for the best figure in marble, Caen stone, or plaster; for the best design for a six-roomed cottage, adapted for the colony; for the best specimen of ornamental modelling; and for the best specimens of photography. The Exhibition is under the patronage of the Acting Governor, the Judges, the Bishops,

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the Heads of Departments, University Professors, and others.

The architects of Victoria have established an Institute in that city.

The *Melbourne Argus* speaks in high terms of a large painting, by M. Guerard, of an Australian scene—a virgin subject to our artists.—“The special locality selected for illustration is Mount Abrupt, one of the grandest elevations to be found in the whole of the ranges; and the point of view chosen is the run upon Dr. Martin’s station. The bold outline of the mountain is sharply defined against a sky rich with the glow of a tawny sunset. Masses of red sandstone crop out in places from the dark forests of stringy bark which envelop the broken and precipitous slopes. The setting sun tinges the more prominent of these naked declivities with ruddy gold, and the light glitters here and there upon the summits of the trees, and reposes in a broad flood upon some lightly timbered bush land, which occupies a portion of the middle distance. From the hot colouring of this portion of the picture the eye turns with a feeling of relief to the cool and shadowy foreground, where the Wannon flows through a tortuous hollow fringed with trees and shrubs. The living accessories of the picture have been introduced sparingly, and do not interfere with the prevailing sentiment of solitude and repose. A group of natives in the foreground, another group in the distance, scarcely discernible but for the index to their presence supplied by a faint wreath of smoke curling upward from their fire, some kangaroos gambolling out in fearless enjoyment, and a flight of birds, are the only living objects visible. The solemn mountain, the impervious forest, the brawling river, and the sunset sky, treated conscientiously, as M. Guerard has evidently treated them, constitute the amply sufficient elements of a most impressive picture. ‘Velvet’ Breughel could scarcely have bestowed more pains or higher finish on some of his span-long landscapes than M. Guerard has done upon this large easel-picture. He has indicated every tree upon the mountain sides, and almost veined the leaves of the wild flowers in the foreground. He appears to be just as remarkable for his industry as for his ability; and, while he reproduces some of the grandest forms and aspects of nature, he studies her minutest beauties with an inquiring and discerning eye.” We should be glad to see this picture in our Exhibitions.—Mr. Bateman’s sketches of Australian landscape having raised an interest in the Art-capacities of our gold colony.

The Emperor of Austria has ordered of Prof. Ferrari, at Venice, a bronze statue of Marco Polo, the celebrated Venetian traveller, to be presented to the town, and erected on one of its public places.

The loyal people of Weimar intend to erect, by public subscription, a monument to their late Grand Duke, Karl August, the friend of Goethe and Schiller. It is to be an equestrian statue (not the best way, perhaps, to represent a prince whose greatest fame rests on the noble protection he gave to art and literature), and will find its place on the hill near the park, on which the Altenburg is situated. The foundation-stone will be laid on the 3rd of September of this year, the centenary birthday of the Grand Duke. The Goethe and Schiller monument, to be erected at Weimar, will be unveiled on the 24th of June, the birthday of the present Grand Duke. The mould for casting it is being actively prepared in the Royal Bronze Foundry at Munich.

The King of Prussia has presented the University of Bonn with the marble bust (executed by Herr Afinger, at Berlin,) of its Nestor, Prof. Ernst Moritz Arndt. It is to be placed in the library of the University; the spacious rooms of which are adorned with the busts of the most eminent men of science, as well as of the former distinguished professors of the University. The aged poet (he is now nearly ninety, being born in 1769, the same year in which Baron Humboldt was born) lives to enjoy these new honours, which will give satisfaction throughout the country, “so weit die deutsche Zunge klingt,” and which are but a just compensation for the persecution to which the policy of the late King subjected the true and zealous patriot.

## MUSIC AND THE DRAMA

**MUSICAL UNION.—SOIRES BEFORE EASTER.—TUESDAYS, March 3, 17, and 31, at Willis’s Rooms.** Subscription, One Guinea; Single Tickets, Half-a-Guinea. At the first Soiree three instrumental and three short choral chamber works will be included in the Programme. Executants: Salton, Goffie, Piatti, and a first-rate Pianist. The Choir, consisting of a select number of Vocalists under the direction of Mr. Land, will sing a Part-Song by Mendelssohn; Elcey, &c. by Graun; and a Madrigal. Parties of five can have a sofa reserved. A few remain unlet. Strangers, on application to the Director, will receive prompt attention, and all particulars as to vacant seats. Letters to be addressed to Cramer & Co. Regent Street, for J. ELLA.

**ST. MARTIN’S HALL.—HANDEL’S JUDAS MACCABEUS** will be performed on WEDNESDAY, February 18, under the direction of Mr. JOHN HULLAH. Principal Vocalists: Madame Rudersdorf, Miss Banks, Miss Moss, Miss Palmer; Mr. Sims Reeves, Mr. Dawson, Mr. Thomas. Tickets, 1s, 2s, 6d; Stalls, 5s; or Subscription to the Series of Eight Concerts, Stalls, 30s; Galleries, 15s. New Subscribers will be entitled to three extra tickets for this performance.

**MILLINERS’ and DRESSMAKERS’ PROVIDENT and BENEVOLENT INSTITUTION, 31, Sackville Street.—The SEVENTH ANNUAL ENTERTAINMENT to the Members and Friends of the above Institution will take place at the Hanover Square Rooms, on THURSDAY EVENING, February 19, to commence at Eight o’clock precisely. Vocalists: Madame Lemmens (late Miss Sherrington), Miss Mesent, Miss Lascell, and Miss Dolby; Mr. Sims Reeves, Mr. Weiss, and Signor Belletti. The Members of the Orpheus Glee Union will also sing some of their most admired Glee. Part-Songs, &c. Instrumentalists: Pianoforte, Mr. Lindsay Sloper, and Mr. Harold Thomas; Violin, Mr. Beath; Violoncello, Mr. H. Chipp; Conductors, Messrs. Arnold Thomas and W. G. Cullen. The singing and other distinguished Artists will be shortly announced. Reserved Seats, 7s each, which may be secured by early application to the Committee, Mr. R. Ollivier, 19, Old Bond Street; and of the Honorary Secretary, Mr. William Shuter, 31, Sackville Street.**

**AMATEUR SOCIETY.—The concert of the Amateur Society on Monday was a good one. The orchestra occasionally may be caught tripping, it is true, but this happens most frequently when the music is the most familiar. Its steadiness in taking up points was proved in its accompaniments to Hummel’s richly, yet delicately, scored pianoforte *Concerto* in a flat. These, if played too loudly, were played with laudable precision. The solo part of this difficult *Concerto* was taken by the lady known to the musical world as “Angelina,” and excellently was it sustained, without fever, without flagging—the melodies well expressed, the passages wrought up with great animation. The “rule” of English professional *Concerto* playing only a few years ago did not reach a standard as satisfactory as this amateur exhibition, so largely have we advanced. A *cantata* by Signor Piatti, with *violinello obbligato*, nicely played by Lord Gerald Fitzgerald, was *encored*—the singer was Miss Leffler, who has a pleasing *soprano* voice and no bad habits. There was also a flute solo, volubly dashed through and in correct time, by Capt. Carter; and the gentlemen of Mr. Leslie’s choir sang part-songs for male voices. On the whole, the concert was, we repeat, very agreeable, and calling for small indulgence on the score of the nature of its materials.**

**HAYMARKET.—The vaudeville of *Les Faux Bonhommes*, by MM. Théodore Barrière and Ernest Capinuid, has been “freely translated” (according to the bills for this theatre under the title of ‘Double-Faced People,’ and was successfully produced on Saturday. The duplicity of character implied in the English title is rather foisted on the dramatic action than naturally growing out of it. That action rather expresses the selfishness than illustrates the spontaneous duplicity of the motives that constantly govern worldly men, and the slavery in which they are held by the spirit of Mammon even in the tenderest relations of domestic life. *Old Vacile* (Mr. Chippendale) is the type of the class, and in the disposal of his daughters regards solely the wealth of their suitors. He has an instinctive horror of art and artists, and prefers the nephew of a *millionnaire* to a portrait painter. Both happen in the drama to be combined in the same person—George Medley (Mr. W. Farren), who is in love with Vacile’s daughter Emily (Mrs. E. Fitzwilliam). He is rejected by the father in the latter capacity and accepted in the former. Threatened with being disinherited unless he forsakes his devotion to Art and enters into the speculations of Capel Court, Medley pretends to acquiesce in his uncle’s desires, and thus obtains the lady and a dowry of 20,000*l.* Having secured this object, he does as he likes; while his rival, one Augustus Pike (Mr. Villiers), engages with Vacile and Scripp (Mr.**

Braid) in a Bubble concern that brings them all to ruin. Then it is that Medley is enabled to show the superiority of his course of conduct. His wife’s dowry remains untouched, and his professional prospects are cheering, so that he can generously divide the amount of the marriage portion with her father and sister, who marries a caricaturist, named *Scrummel*, who is personated by Mr. Buckstone in his best and most careful style. This character, with another called *Gloss* (Mr. Compton), may be said to form the Chorus of the play. They intermingle with the entire action, and pronounce the moral of every incident. At the termination of the first two acts a climax is produced by bringing family quarrels to a head, and exhibiting the war of separate interests in the matters of match-making and marriage portions. The affair is lively, and is likely to have a run.

**OLYMPIC.—On Wednesday Mr. Bayle Bernard placed on the boards of this theatre a farce, entitled ‘A Splendid Investment.’ It is in one act, and framed to set forth the qualities of one actor. Mr. Robson is the hero, by name *Titus Fulgent*, a grocer, who has lent 1,000*l.* at the rate of 50 per cent., by the advice of his lawyer, to one *Rockingham* (Mr. G. Vining). By a train of the usual stage coincidences the parties are brought to the same spot—the Belle Vue, Ramsgate. Here Titus, with his wife and father-in-law (Miss Castleton and Mr. G. Cooke), has come in search of a day’s enjoyment. But his expectations are soon dashed by the arrival of Rockingham, who is eloping with a young lady on whose marriage with him the repayment of Fulgent’s loan depends. As the couple are pursued, Fulgent lends his assistance, and being detected in a consequent flirtation with *Miss Emily Fielding* (Miss Marston), the young lady affianced to Rockingham, incurs his wife’s jealousy, and is further imperilled subsequently by discovering that Emily’s aunt is his best customer, with whom he is compelled to endure an interview in the character of Rockingham. In the end, he is of course detected, and loses a customer. Other incidents follow, crowding every possible perplexity on Titus,—who at last is driven to desperation, and in tragic agony seizes on Rockingham—a scene in which the genius of the actor rises to the highest elevation, and carries the spectator altogether beyond the regions of farce, reminding him of the emotional fury of the elder Kean. At the climax of the terror, the young lady’s relatives consent to her union with Rockingham, and thus the affair ends happily. The curtain descended amidst the plaudits of the audience.**

**MUSICAL AND DRAMATIC GOSSIP.—An interesting portrait of Handel—the one by Donner, “painted in 1736 or 1737,” and engraved for Coxe’s “Anecdotes” of Handel and Smith in 1799—has just been presented by Lady Rivers to the *Sacred Harmonic Society*. The head, though timidly painted and dry in its colouring, is nevertheless full of character and expression. We have there something of the inspiration of the Poet, who when he wrote the Messiah ‘Hallelujah’ fancied that he beheld the heavens with their ineffable glories opened above him,—something of the passion of the man who held the refractory *prima donna* out of the window till she consented to sing as he bade her,—and who called Janson, the Chester chorister, “scoundrel,” because, having undertaken to sing at “sight,” he proved unable to sing at “first sight.” Grandeur, fire, and humour are in the face. The accessories have been less carefully studied,—the ambrosial curls of the *perruque* are confused and dusty,—the robe, instead of coming to a hem, dies away like a dream. Can any friend tell us whether there were more Donners than one who painted portraits? This interesting contribution to the museum of the *Sacred Harmonic Society* can surely not be from the hand of Balthazar Donner, whose over-finished heads, like so many coloured compounds of marrow and marble, with every pore and eyelash discernible, are familiar to all who know foreign galleries.**

“The new plan announced by you last week for making space for modern Sculpture in our National Gallery,” writes a Correspondent “calls out



again an appeal to all concerned in the Government administration of Art, as to whether Music should not be now recognized:—whether the interest of the money annually thrown away in our architectural blunders and the mending thereof, might not be as usefully voted away in the shape of rent to some national musical theatre, or of aid to some academy, or to provide representations of first class given to the nation on festival occasions. It is no longer now, as it was in the days of Swift, and Addison, and Walpole, when men who cultivated music were, by that very fact, placarded as frivolous and useless. It cannot be any more said that England's love for Music is confined to an obstinate Court patronizing a pet foreigner, or an aristocracy swooning and raging in favour of or against an opera *Amadigi* or *Rodelinda*. The art is everywhere,—in our Universities as well as in our saloons,—in the Strand, among the people (as the *Sacred Harmonic Society* has triumphantly shown.)—in the factory towns, wherever a crowd wants occasional relaxation. How much longer then is Music to be ignored by Queen, Lords, and Commons, as unworthy of notice, protection, and encouragement?" C.

In celebration of Her Majesty's wedding-day, Mendelssohn's 'Lauda Sion' was performed at Windsor Castle, with Meadames Novello and Bassano, Messrs. Sims Reeves and Weiss as *soli*,—Beethoven's 'Choral Fantasia,' with Mrs. Anderson at the pianoforte,—and Herr Wagner's Overture to 'Tannhäuser.'

We hear with pleasure that the concert *Cantatas* by Mr. Macfarren and Mr. Hatton, produced at the Bradford Festival last year, are to be performed this autumn at the coming Norwich meeting. Besides the sacred works that have been already mentioned, Haydn's 'Seasons' and Beethoven's 'Mount of Olives' will (we are told) be given at that Festival.

The three ladies whom we announced last week have given each one performance since Monday.—Mr. Cusins, too, has given his chamber concert, as last year, in the Mathematical School at Eton.

The tidings brought by those newly arrived from Germany, once such a centre of musical hope, are scant of encouragement. We hear of nothing new at Berlin,—for the critical and pedantic spirit of that capital is as old as the reign of the great Frederick. Yet it does seem strange, if not new, to read that in that capital of propriety the opera given at the Opera House on Mozart's birthday was Donizetti's 'L'Elisir.'—At Vienna, too, we are assured by informants competent to speak, that the art is in a languishing state. Creation ceased in the Austrian capital years and years ago, but dilettantism used till lately to provide shelter and execution for the works of the great men of Germany.

We hear a discouraging tale of the lights going out in one musical circle after another; and, indeed, this might have been inferred from the absence of any new *virtuoso*, on any instrument, who brings anything more than school excellence to his task.—From Leipzig, on the other hand, we receive the more promising assurances that the "new ideas" make no progress. We English, reviled as we have been for want of philosophy and for hard-heartedness, bid fair to be justified in our determination not to receive Schumann as successor to Mendelssohn,—even by the fickle folk of Leipzig, who, we are assured, are already turning away from his compositions with indifference.—Leipzig having been one of the deceased composer's "high places." The opera "running" at Leipzig, when the last advice to the *Paris Gazette* was dated, was M. Auber's 'Gustave,' which has always been more popular in Germany than in France,—and at Cologne a popular novelty has been found in a revival of Isouard's 'Cendrillon.'—By the way, since gossip is by right discursive, we may mention a rumour that the refitted *Gürzenich* Hall, at Cologne, (one of the most picturesque chambers in the world), is to have its organ, after our fashion. This is a concert appendage new to Germany,—but a concert necessity, so far as performances of the oratorios of Handel or of Mendelssohn are concerned. A great organ and a great player in Cologne, too, might become "a Lion" in that fine

city, as attractive in its degree as the Cathedral or the Wallraf Medusa.

Paris is now in full concert-tide, and the chronicle of the past week's doings affords some matters of interest for the lookers-on. The retrospective movement among the French, from which, we conceive, they may largely profit in future creations, has been illustrated by the attempt of the *Société des Jeunes Artistes* to produce fragments of Gluck's 'Alceste.' This, as might have been expected, proved a failure, for never was great music so difficult to present in a concert-room as Gluck's. His scattered melodies, choruses, *airs de ballet*, however delicious, can only bear being detached when the interpreters are of the highest class, and when the audience is prepared to accept them for what they are. His grand scenes defy all removal from a great stage.—Another matter of interest is the re-appearance before the public as *baritone* of M. Duprez, who has been singing with his daughter and Madame Viardot in some pieces from 'Rigoletto' at a grand concert. With something of vanity, there is much of the passion of a devoted artist in this,—and the performance, we are assured, was in itself remarkable. Let such record be taken, in conjunction with the list of capital pupils whom this consummate singer has already trained, to justify our admiration of a career which has been in every sense extraordinary. To return for a moment, Madame Viardot has also been "venturing," in singing with English words Handel's 'Return, O Lord of Hosts,' at a chamber concert, thus doing her part to break in the French to due admiration of one of Music's strongest men. It will not surprise us (by the way) if our lively neighbours take advantage of M. Schelcher's coming biography to discover Handel!—Lastly, in addition to other Parisian associations of chamber musicians, we perceive that one has been set going by Count de Stainlein. He seems to be an amateur composer desirous of presenting his works to the public, who has taken the handsome method of engaging a company of professional associates, and of announcing a series of chamber concerts at which, besides his own works, the masterpieces of Beethoven, Mozart, Haydn, Schubert, and Weber are to be presented by the best artists,—announcing that such profits as may accrue are to be devoted to the charities of his *arrondissement*. This is doing things in noble amateur style.

It is said in the green-rooms—and we imagine with good foundation—that Mrs. Nibett's return to the stage may be shortly looked for.

A new play exciting attention in Paris is 'La Question d'Argent,' by M. A. Dumas the younger, which has just been produced at the *Théâtre Gymnase*.

This evening the new play of Mr. Westland Marston will be produced at the Lyceum. It is in five acts, and entitled 'A Life's Ransom.' The same author's piece of 'A Wife's Portrait,' previously underlined, has been withdrawn, in order to make way for his more ambitious work.

The series of equestrian illustrations of the regular drama has received another addition at Astley's. The musical play of 'Rob Roy' is now placed on the boards, with its entire songs and choruses. Capt. Thornton's troop are imposingly mounted, with exceedingly picturesque accessories, and Rob leaps from the back of a horse into the river, and thus obtains his freedom. All the parts are acted very respectably, and Mr. Eburne sings the songs of Francis Osbaldistone with pleasing effect.

#### MISCELLANEA

*Evening Classes, Crosby Hall.*—Mr. Thomas Brodribb and Mr. Edward Chaplin, two of the members of this institution, have been appointed clerks of the third class in the Education Department of the Privy Council Office, after a competitive examination by the Civil Service Commissioners. The number of candidates admitted to compete for five vacancies was twenty-one. This is the second occasion upon which the Lord President has placed at the disposal of the Rev. Charles Mackenzie, as Hon. Sec., the privilege of nominating members of the Evening Classes as candi-

dates for clerkships, and upon the former, one was successful.

*Ships on Fire.*—Many cases of steam and other vessels destroyed by fire have come before the public, by which the sacrifice of human life and property has been incalculable. I think this might be prevented by means cheap, safe and simple. The method I should propose is, to fill the vessel with carbonic acid gas, as soon as the crew and passengers are removed upon deck. This can be accomplished, by placing in some convenient part or parts of the vessel, a tank or tanks, containing super-carbonate of soda, or some other carbonate, and in the interior thereof a glass vessel, containing a due proportion of sulphuric or other acid for displacing the gas. The tank should communicate with the deck by an opening through which an iron rod could be passed, and having openings in the side through which the gas might escape into the hold of the vessel, the upper opening being closed as soon as the glass is broken, so that the gas might be diffused below. Upon any alarm of fire, all being mustered upon deck, the carboy in the interior of the carbonate might then be broken by the iron rod; the vessel would fill in a few minutes, with fixed air, extinguishing the fire at the same time, so that there would not be the smallest danger unless it had penetrated the deck previously. The above may be verified, by taking an air-tight lead box, a tumbler, or any convenient air-tight vessel, placing a quantity of super-carbonate of soda at the bottom, with a tube reaching to the top, then, filling the vessel with cotton or other combustible, ignite, and while combustion is going on, pour a little vinegar or other acid in the tube upon the soda; the fire will instantly be extinguished, even though there is no covering over the vessel to retain the gas. The varied means of execution need not be entered into; the principle is so simple that it may easily be carried out in any vessel.

I am, &c.,

JAMES FATON, M.D.

*Paisley.*  
*Ruins of Carthage.*—Accounts from Tunis announce that Mr. Davis, a gentleman who a few months ago obtained from the Bey permission to explore the ruins of Carthage under certain conditions, and who has been engaged during the last two months excavating in that locality under the auspices of the British Government and the Museum, has made some valuable discoveries. An Arab having found a piece of elegant mosaic, Mr. Davis was induced to push his excavations in that spot, and his labours were rewarded by the discovery of the remains of an ancient temple, which is believed to be that of Dido. After cutting through two layers of flooring, which must have been laid down at lengthened intervals, he came on a most splendid piece of mosaic of many square yards in area, and in which were delineated two heads, each three feet high, supposed to be those of Dido and Juno, besides several graceful Eastern figures, and a number of highly elegant devices and ornaments, equal, it is alleged, to the most beautiful specimens of the art yet brought to light. Mr. Davis has taken every precaution to guard the mosaic from the influence of the weather. It is supposed that the British Government will despatch a vessel to convey it to England, as well as other objects of interest which he has discovered.

*Premier Earl of England.*—I notice in your article on the Peerage your statement that Lord Derby will be premier earl of England should the Earl Talbot fail in his claim to the title of Shrewsbury. I have noticed this error in other journals, and hope you will excuse my pointing out, that although the late Lord Shrewsbury and the present Lord Derby naturally have precedence over other earls of younger creation than themselves, still, neither of them can be premier earl of England while there is an Earl of Arundel, a title at present held by the Duke of Norfolk.

A. H.

1, Eltham Place, Jan. 31.

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*Errata.*—P. 187, col. 1, l. 58, for "disciple," read fellow-student; col. 2, l. 65, for "Lebevre," read Lechevre.

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